CELEBRATING OUR 69TH FESTIVAL SEASON

DAVID WOLFF
CO'06



CARMEL BACH and Beyond FESTIVAL

JULY 15 – AUGUST 5, 2006

CELEBRATING OUR 69TH FESTIVAL SEASON

DAVID WOLFING
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CARMEL BACH and Beyond FESTIVAL

JULY 15 – AUGUST 5, 2006

2006 CARMEL BACH FESTIVAL · CELEBRATING OUR 69TH FESTIVAL SEASON

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Congratulations to the Bach Festival
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Great Performances!



CARMEL BACH *and Beyond* FESTIVAL

CELEBRATING OUR 69TH FESTIVAL SEASON

The 2006 Carmel Bach Festival is dedicated to our dear friend and long-time Festival administrator Nana Faridany



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Carmel Bach Festival
was founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil
Music Director and Conductor

William Jon Gray
Associate Conductor

Much of the photography in this program was donated by James Kasson

Carmel Bach Festival
P.O. Box 575, Carmel, CA 93921
(831) 625-1521

Schedules, history, videos, artists profiles and more at: http://www.bachfestival.org

2007 Carmel Bach Festival
70th Season—
July 14 through August 4

Please note:
No photography or recording is permitted. Kindly disable all pagers, cell phones and watch alarms.

No smoking is permitted within any part of each venue, including stage, backstage or foyer.

Latecomers will not be seated while a performance is in progress.

A Festival Like No Other

The Carmel Bach Festival is the brilliance and genius of Johann Sebastian Bach— his influence and inspiration— and BEYOND!

- A group of 100 professional performers from around the globe who generously share their artistry with each other and the community.
- Genius made manifest, creative moments, and a choice of 70 unforgettable performances, any of which may carry you away from your everyday cares.
- Cool fog, bright blue sky, long days blending into evening as music echoes throughout the gardens at the Carmel Mission.
- Three glorious weeks of music, delightful surprises and artistic flights of fancy.
- Hundreds of enthusiastic, amazing and devoted volunteers who give their precious time to do mundane administrative work, ticketing, ushering, and singing in the Festival Chorus.
- Intimate chamber music, stimulating and thought-provoking discussions about the music, history and behind-the-scenes work inherent in making the music come alive.
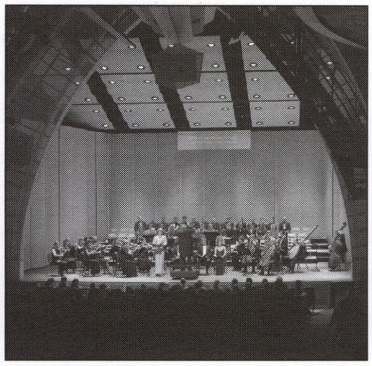










- The look of pure joy on the faces of the members of the Youth Chorus accepting the accolades of the audience.
- An explosion of FREE events that unite performers and the audience members for conversations and enlightening exploration of music and culture.
- The wonder of seeing a nine year old pianist on stage proudly performing a difficult Bach solo.
- A walk on the beach, a glass of Hahn wine, a holiday experience, tranquility, an adventure.
- The magic moment just before another great performance comes to life.
- The sublime combination of people, place and music—found nowhere else on earth.











BACH *and Beyond* describes the Carmel Bach Festival's mission to place into view the genius and influence of Johann Sebastian Bach alongside those who came before; to help our audiences further appreciate how his light transformed, altered, refined and magnified the trends and styles of the time; and to demonstrate how his unique and special art set into motion a chain of profound musical influence felt through time and even today, as we progress through the 21st Century.

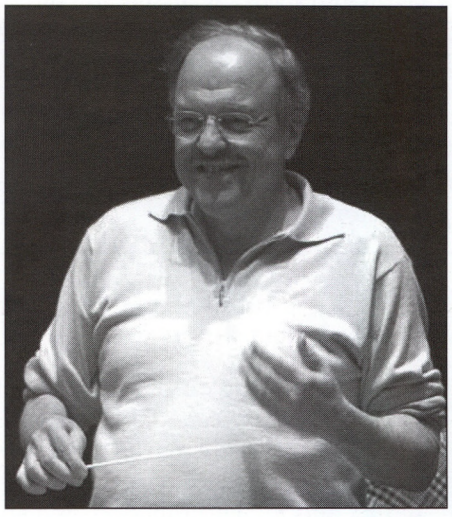
There is much documentation of the famous visit by Mozart to Leipzig, as published in ***Allgemeiner Musikalischen Zeitung*** in April 1789. It was reported that Mozart was surprised and greatly impressed by a performance of the Bach motet for double choir ***Singet dem Herrn ein neues Lied*** when he visited St. Thomas Church. "That is indeed something that one can take a lesson from!" he is reported to have cried out. He requested a copy and seemed to have cherished it throughout his life. It is also well documented that Baron Gottfried van Swieten, Director of the Vienna Court Library, a friend of Mozart, further introduced Mozart to Handel and Bach. At Van Swieten's commission, Mozart had rearranged and conducted Handel's ***Messiah*** and ***Acis und Galathea.*** Bach's ***Well-Tempered Clavier*** was widely used for teaching throughout the 18th Century. Mozart discovered these preludes and fugues at age 26, and after studying them, his counterpoint became noticeably more complex. The influence is felt throughout the late works including the opera ensembles and finales, the finale of the ***"Jupiter"*** Symphony and numerous examples of chamber music. Clearly Beethoven, Haydn, Brahms, Schumann, Mendelssohn, Chopin, Liszt, Debussy, Stravinsky, and many other great composers learned the ***Well-Tempered Clavier*** as children, and each of these composers has publicly mentioned Bach as an inspiration.

We celebrate Bach's example of the special fusion of technical mastery, creative insight and energy, and his life-long dedication to music for reflection, spiritual awakening, transformation, and engagement of the mind and heart. It is this universal and powerful influence on the art and culture of music that sustains and nourishes the Carmel Bach Festival and those who share it with us.

Dear Friends,

Bach and Mozart: what a great combination!

We continue to explore how the experience of Bach's music changed the musical world, and especially Mozart—his later masterworks are directly influenced by Bach's German way of counterpoint thinking. In addition, Mozart so much admired the music of Handel, the composer of great operas and oratorios, that he arranged and conducted his own version of the ***Messiah*** in Vienna.



How exciting it is for me to return to the Carmel Bach Festival to again enjoy immersing myself in the great music of Bach, surrounded by these other great composers, supported by a wonderful cast of musicians and such a warm, responsive and enthusiastic audience. I am still overjoyed by last season's many successes and your generous applause. Who could forget the ***B Minor Mass*** and Beethoven's ***Ninth Symphony?***

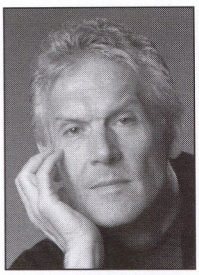
Our concept of ***Bach and Beyond*** has helped shape the 2006 Festival as we continue to explore the wonderful influence of J. S. Bach and the legacy his genius has provided. We know that you will appreciate the many interconnections, exciting influences, interactions, events and, above all, the wonderful music.

And don't forget that next season, 2007, is the 70th Anniversary of the Carmel Bach Festival!

Thank you for joining us this season and "beyond!"

Bruno Weil
Music Director and Conductor

Welcome to the 2006 Season of the Carmel Bach Festival

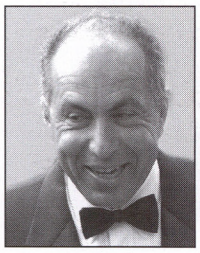


When I first aspired to perform with the Carmel Bach Festival in the 1960's, the Festival was already a legendary, magical experience among musicians and patrons in the San Francisco Bay Area. It was known, even then, as a festival where the great works of Johann Sebastian Bach were performed with loving care, in spectacular settings of undeniable natural beauty. And it was recognized for its devoted, enthusiastic, and appreciative audience. I will never forget how moved I was in 1980 to perform in my first performance of the *St. Matthew Passion* on the stage of Sunset Theater. As the final chords faded, I was touched to see how many in the audience were visibly moved to tears.

It has been an extraordinary experience for me to have performed with so many of our fantastic Festival musicians devoted to bringing the music of the 18th Century to life, and it has been a great honor to have worked with two wonderful Music Directors, Sandor Salgo and Bruno Weil. The Carmel Bach Festival has firmly entered the 21st Century! You who experienced the Festival last year can attest to the fact that the level of energy, musical involvement, fascinating programming and events that give impetus to the music we perform have come together to make a truly great and unforgettable festival.

I extend a warm and hearty welcome to you, our faithful audience members and patrons. The 69th Carmel Bach Festival has arrived! On behalf of the musical company and the wonderful group of people who work behind-the-scenes, I thank you. I hope you enjoy the Festival as much as we love bringing it to you.

Jesse Read
Managing Director



As the President of the Board of Directors of the Carmel Bach Festival, I send you a warm and sincere welcome to the 69th Season.

Following on the success of last year's Festival, we have created an outstanding program for you this year, and invite you to join us for each and every one of the many highlights. Discover the *Bach/Mozart Connection,* Cantatas on Saturday evening, the very special and unique Tuesday special ***Aha! Mozart*** program, a Mexican Baroque Christmas at the Mission and in San Francisco, and so many other unforgettable musical experiences.

We invite you to enjoy our programs in wonderful venues—beautiful Sunset Center, the Carmel Mission, Church in the Forest in Pebble Beach, All Saints Church in Carmel, and enjoy the new series of Candlelight concerts at La Mirada in Monterey. You can experience the Bach Festival Tower Music in the Carmel Plaza, and delight in the sensational Youth Chorus Concert in the Mission.

Our highly successful Discovery series is expanded with a line-up of family-friendly events, talks, behind-the-scene experiences, new faces and many of your familiar favorite musicians. We hope you will take advantage of all these new exciting events.

Last year was also a year of sadness and sorrow as we lost Nana Faridany, whose presence, dedication and work with the Festival provided a cornerstone for so many years. We dedicate this 69th Festival to her memory.

And a few weeks ago, four of our young professional Chorale members, Robert Samels, Georgina Joshi, Chris Carducci and Zachary Novak, lost their young and promising lives in a private plane crash. Our thoughts will return to them, their parents and friends often during this Festival.

We come again to Carmel, to the Music of Bach and to the shared experience of music, rich with the power to heal, transform, console, refresh and inspire.

Thank you for joining us again for the experience.

Cyril Yansouni,
President, Board of Directors

History of the Carmel Bach Festival *by Nana Faridany*

The Carmel Bach Festival began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and the Carmel Mission Basilica. Dene Denny and Hazel Watrous, founders of the Festival, were arts producers, owners of the influential Dene-Watrous Gallery, and well-known for their efforts in enhancing the cultural life of the Monterey Peninsula.

From the beginning, the founders declared their intention to produce an annual event—a goal that they achieved with the exception of a three-year gap during World War II. Grants and government sponsorship of the arts were not commonplace in the 1930s; therefore, Denny and Watrous made up the financial shortfalls of the Festival. In doing so they began a tradition of private financial support that has sustained the Festival to this day and helped it grow.

The first Festival began with Ernst Bacon as guest conductor. In 1938, Gastone Usigli was named conductor, leading the Festival until his death in 1956. Dene Denny chose the next conductor, a young man named Sandor Salgo. Under Salgo's 36-year leadership the largely amateur Festival became professional and nationally recognized. Salgo's long tenure as a Stanford University professor created a link between musical sponsorship and the emerging study of historical performance practices and a rediscovery of Baroque music.

1935	The Carmel Bach Festival is founded by Dene Denny and Hazel Watrous as a 3-day festival.
1938	Gastone Usigli is named conductor.
1940	Bach's *B Minor Mass* is performed twice a day at the Mission on Sunday. The Festival is a full week.
1950	The Festival begins with the Mass on Sunday and runs eight days.
1955	The Festival is dedicated to Hazel Watrous who died that year.
1956	Sandor Salgo is hand-picked by Dene Denny to lead the festival.
1960	The Festival is dedicated to the memory of Dene Denny who died that year.
1961	The Festival is extended to 10 days.
1984	The Carmel Bach Festival is hailed by critics as "intellectual stimulation and musical inspiration" and gains world-wide recognition.
1991	Bruno Weil is selected as the Festival's present conductor.

When Salgo retired in 1991, Bruno Weil was named the Music Director and Conductor of the Carmel Bach Festival. During his years with the Festival, Maestro Weil has advanced the Festival's reputation



for excellence by expanding repertoire and introducing exciting new artists. Today the Festival enters its 69th Season under the strong leadership of the artistic team of Maestro Bruno Weil, Associate Conductor William Jon Gray, Orchestra Concertmaster Elizabeth Wallfisch, Education Director David Gordon, and Managing Director Jesse Read. As it continues to grow and add new programs, the 2006 Carmel Bach Festival provides attendees with the opportunity to enjoy three weeks of performances by international artists, encompassing concerts, recitals, master classes, lectures, symposia and educational, community and family programs.

(For a more detailed history, please visit our website www.bachfestival.org)

2006 Highlights

The 2006 Season of the Carmel Bach Festival features some great milestones, from J.S. Bach's unique and powerful ***St. John Passion*** to G.F. Handel's oratorio setting of the biblical epic, ***Israel in Egypt.***

Tuesday evenings, Maestro Bruno Weil and David Gordon explore the genius of Mozart with the orchestra and vocal soloists performing some of the most beloved works of Mozart in celebration of his 250th Anniversary. Don't miss **Encountering Mozart: The Aha! Concert.**

Vocal soloist Sally-Anne Russell joins Concertmaster Elizabeth Wallfisch on Monday night for **Italian concertos and arias.**

Wednesday is a tribute to the **Mexican High-Baroque** music from the cathedrals of "New Spain" celebrating our community's Mission heritage with 18th-Century sacred and popular music focusing on the Christmas theme.

Thursday evening features well-known **Bach and Handel solo concertos and instrumental gems** in Sunset Center, under the direction of harpsichord/ organ virtuoso Andrew Arthur.

Saturday, ***Bach Cantatas*** resound, and the last works of Mozart are featured.

You will find exciting and intimate **recitals and chamber music events** throughout the Festival, a new series of **candlelight concerts** in the lovely setting of La Mirada, the Carmel Bach Festival **Youth Chorus** in the Mission, **Brass, Bach, and Jazz by the Bay** at the Monterey Plaza, **Tower Music** at Carmel Plaza, as well as numerous **pre-concert talks** and **family events.** Don't miss any of our rich and varied programs.

On Saturdays: Homage à Mozart
Bach—Cantatas #140 and #137
Mozart—Masonic Cantatas

On Sundays:
Bach—*St. John Passion*

On Mondays:
Elizabeth Wallfisch and Company.
Italian Concertos and Arias with Sally Anne Russell

On Tuesdays:
Encountering Mozart: The Aha! Concert
with Bruno Weil and David Gordon
Arias, symphony movements, opera ensembles

On Wednesdays:
The heritage of the Spanish/Mexican Baroque Cathedral tradition

On Thursdays:
Bach and Handel—Spectacular Fireworks
Sinfonias for chamber orchestra and diverse concertos

On Fridays:
Handel—*Israel in Egypt,* an epic biblical oratorio



Main Concerts

Saturday – July 15, 22, 29
Let Joy Resound!
Bach – Cantatas
Mozart – The Magic Flute Overture, Masonic Cantatas
Martin – Passacaglia for Strings

Sunday – July 16, 23, 30
Consider, O My Soul
Bach – St. John Passion

Monday – July 17, 24, 31
All's Well that Ends Well – Love Triumphs, Fools Die!
Vivaldi – Concertos for Violin
Handel – Italian Arias

Tuesday – July 18, 25, August 1
Encountering Mozart: The Aha! Concert
Mozart – Arias, Overtures, and Symphonic Movements

Wednesday – July 19, 26, August 2
A Mexican Baroque Christmas
Mexican Choral Works
In the Carmel Mission Basilica

Thursday – July 20, 27, August 3
Concerto Fireworks!
Bach – Sinfonias and Concertos for Harpsichord, Strings and Violin

Friday – July 21, 28, August 4
Spectacular Handel
Handel – Israel in Egypt

Saturday – August 5
The Best of the Fest
Audience favorites – Not to be Missed!

All Concerts in Sunset Theater
Unless Otherwise Noted

Musica Intima

Recitals And Chamber Music – In Relaxed & Intimate Settings

Intermezzo Recitals

Organ Recital
Bach at the Basilica
Mon.– July 17, 24, 31 ●
Bach and Mozart

Keyboard Concertos
Mozart Meets Bach
Mon. – July 17, 24, 31 ◆
Bach & Mozart

Classic Strings
Amadeus and Friends
Tues.– July 18, 25, August 1 ◆
Mozart, Dittersdorf, and Boccherini

Bach's Solo Cantatas
The Profound Bass
Wed.– July 19, 26, August 2 ◆
Bach Cantatas and Sonatas

English Music For The Stage
Love And Death
Thurs.– July 20, 27, August 3 ◆
Locke and Purcell

Instrumental and Vocal Delights
Mr. Handel's Bright Seraphim
Frid.– July 21, 28, August 4 ◆
Handel Arias, Suites, and Sonatas

Mid-Morning Mozart
Salzburg Serenades
Sat.– July 22, 29, August 5 ✚
Leopold and W.A. Mozart

Foyer Recitals

The European Lute
Circa 1610
Times of Change
Tues.– July 18, 25, August 1 ✚
Dowland, Piccinini, and Ballard

The World Of Corelli
Frid.– July 21, 28, August 4 ✚
Corelli and Gabrielli

Twilight Concerts

Organ, Trumpet and Soprano
Tues.– July 18 ●
Scarlatti and Melani

Mozart – Strings and Flute
Wed.– July 19 ■
Flute Quartet and String Quintet

Youth Chorus
Tues.– July 25 ●
Bach, Mozart, and others

Twilight at Versailles
Wed.– July 26 ■
Couperin and Marais

Lofty Bach Fundraiser
Tues– August 1 ■
The Individual Chorale Preludes of J.S. Bach

English Pastoral Twilight
Wed.– August 2 ■
J.C. Bach and Vaughan Williams

Candlelight Concerts

The Joyful Mysteries
Sun.– July 16 ▲
Biber – Mystery Sonatas 1-5

J.S. Bach
Thurs.– July 20 ◆
Violin Sonatas

The Sorrowful Mysteries
Sun.– July 23 ▲
Biber – Mystery Sonatas 6-10

J.S. Bach
Thurs.– July 27 ◆
Cello Suite, Toccata, and Bass Arias

The Glorious Mysteries
Sun.– July 30 ▲
Biber – Mystery Sonatas 11-16

J.S. Bach
Thurs.– August 3 ◆
Cello Suites, Flute Partita, and Tenor Arias

■ The Church in the Forest ● Carmel Mission Basilica ▲ La Mirada ◆ All Saints Church ✚ Sunset Theater

Community Concerts

Bach on the Road

Central Coast

Carmel Plaza
Saturday – July 8
Carmel Plaza Courtyard
Free Concert

Concerts by the Bay
Sunday – July 9 and 16
Monterey Plaza Hotel Terrace

Seaside Concert
Thursday – July 27
Oldemeyer Center, Seaside
Free Concert

San Francisco

A Mexican Baroque Christmas
Mexican Choral Works
(Same as Wed. Main Concert)
Monday – July 24
Mission Dolores

Discovery Series*

** All Discovery Series Concerts and Programs are Free*

Pre-Concert Talks

Musical insights and background information preceding most Main Concerts

Open Rehearsals

Open Rehearsals for Main Concerts
July 7, 12, 13

Tower Music

Brass Ensemble Prelude
Preceding most Main Concerts

Adams Master Class

Vocal workshop sessions with young professionals
July 17, 20, 24, 27, 31, August 3 ❖

Adams Showcase Recital
Saturday – August 5

Performer Panels

Get to Know the Performers
Musical demonstrations and question/answer sessions with Festival performers
July 20, 27, August 3

Family Concerts

For Children of All Ages
Saturday – July 8

Youth Chorus
Saturday – July 22

Young Artists Competition Showcase
Saturday – July 29

Up Close and Personal

How did They do That?
Informal discussions with Festival artists and crew

Keyboards
Tuesday – July 18

Technical Crew
Tuesday – July 25

Vocal Soloists
Tuesday – August 1

All Events at Sunset Center Unless Otherwise Noted
❖ Carmel Presbyterian Church

Calendar at a Glance

WEEK 1

Saturday, July 15

2:30pm	**Lecture** Sunset Center, Carpenter Hall
5:00pm	**Gala Dinner** Carmel Women's Club
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
7:20pm	**Tower Music** Sunset Center Terrace
8:00pm	***Bach & Mozart*** Sunset Theater

Sunday, July 16

12:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
1:45pm	**Tower Music** Sunset Center Terrace
2:30pm	***St. John Passion*** Sunset Theater
4:15pm	**Wine & Cheese** Monterey Plaza Hotel & Spa
5:00pm	**Brass Music Concert** Monterey Plaza Hotel & Spa
8:00pm	**Pre-Candlelight Reception** La Mirada, Monterey
9:00pm	**Candlelight Violin & Organ** La Mirada, Monterey

Monday, July 17

10:30am	**Organ Recital** Carmel Mission
12:30pm	**Vocal Master Class** Carmel Presbyterian Church
2:30pm	**Harpsichord Recital** All Saints Church
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
8:00pm	***Vivaldi & Handel*** Sunset Theater

Tuesday, July 18

11:00am	**Up Close & Personal** Sunset Center, Carpenter Hall
1:00pm	**Lute Recital** Sunset Center Foyer
2:30pm	**Amadeus & Friends Recital** All Saints Church
5:00pm	**Organ, Trumpet & Soprano** Carmel Mission
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
7:20pm	**Tower Music** Sunset Center Terrace
8:00pm	***All Mozart Concert*** Sunset Theater

Wednesday, July 19

10:30am	**Lecture** Sunset Center Gym
2:30pm	**Solo Cantatas Recital** All Saints Church
4:30pm	**Wine & Cheese** Church in the Forest
5:30pm	**Twilight Concert** Church in the Forest
6:00pm	**Wine Reception & Dinner** Carmel Mission
7:55pm	**Tower Music** Carmel Mission
8:30pm	***Mexican Baroque*** Carmel Mission

Thursday, July 20

12:00pm	**Vocal Master Class** Carmel Presbyterian Church
2:30pm	**English Stage Music Recital** All Saints Church
4:00pm	**Performers Panel** Sunset Center, Carpenter Hall
5:30pm	**Bach & Handel Concertos** Sunset Theater
9:00pm	**Candlelight Solo Violin** All Saints Church

Friday, July 21

1:00pm	**Corellli Recital** Sunset Center Foyer
2:30pm	**Handel Recital** All Saints Church
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
7:20pm	**Tower Music** Sunset Center Terrace
8:00pm	***Israel in Egypt*** Sunset Theater

WEEK 2

Saturday, July 22

11:00am	**Salzburg Serenade Recital** Sunset Theater
2:30pm	**Lecture** Sunset Center, Carpenter Hall
4:00pm	**Family Concert** Sunset Theater
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
7:20pm	**Tower Music** Sunset Center Terrace
8:00pm	***Bach & Mozart*** Sunset Theater

Sunday, July 23

12:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
1:45pm	**Tower Music** Sunset Center Terrace
2:30pm	***St. John Passion*** Sunset Theater
8:00pm	**Pre-Candlelight Reception** La Mirada, Monterey
9:00pm	**Candlelight Violin & Organ** La Mirada, Monterey

Monday, July 24

10:30am	**Organ Recital** Carmel Mission
12:00pm	**Vocal Master Class** Carmel Presbyterian Church
2:30pm	**Harpsichord Recital** All Saints Church
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
8:00pm	***Vivaldi & Handel*** Sunset Theater

Tuesday, July 25

11:00am	**Lute Recital** Sunset Center Foyer
1:00pm	**Up Close & Personal** Sunset Center Foyer
2:30pm	**Amadeus & Friends Recital** All Saints Church
5:00pm	**Youth Chorus** Carmel Mission
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
7:20pm	**Tower Music** Sunset Center Terrace
8:00pm	***All Mozart Concert*** Sunset Theater

Wednesday, July 26

10:30am	**Lecture** Sunset Center, Carpenter Hall
2:30pm	**Solo Cantatas Recital** All Saints Church
4:30pm	**Wine & Cheese** Church in the Forest
5:30pm	**Twilight Concert** Church in the Forest
6:00pm	**Wine Reception & Dinner** Carmel Mission
7:55pm	**Tower Music** Carmel Mission
8:30pm	***Mexican Baroque*** Carmel Mission

Thursday, July 27

10:30am	**Performers Panel** Sunset Center Foyer
12:00pm	**Vocal Master Class** Carmel Presbyterian Church
2:30pm	**English Stage Music Recital** All Saints Church
5:30pm	**Bach & Handel Concertos** Sunset Theater
7:00pm	**Community Concert** Oldemeyer Center
9:00pm	**Candlelight Cello Concert** All Saints Church

Friday, July 28

11:00am	**Corelli Recital** Sunset Center Foyer
2:30pm	**Handel Recital** All Saints Church
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
7:20pm	**Tower Music** Sunset Center Terrace
8:00pm	***Israel in Egypt*** Sunset Theater

WEEK 3

Saturday, July 29

11:00am	**Salzburg Serenade Recital** Sunset Theater
2:30pm	**Lecture** Sunset Center, Carpenter Hall
4:00pm	**Family Concert** Sunset Theater
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
7:20pm	**Tower Music** Sunset Center Terrace
8:00pm	***Bach & Mozart*** Sunset Theater

Sunday, July 30

12:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
1:45pm	**Tower Music** Sunset Center Terrace
2:30pm	***St. John Passion*** Sunset Theater
8:00pm	**Pre-Candlelight Reception** La Mirada, Monterey
9:00pm	**Candlelight Violin & Organ** La Mirada, Monterey

Monday, July 31

10:30am	**Organ Recital** Carmel Mission
12:00pm	**Vocal Master Class** Carmel Presbyterian Church
2:30pm	**Harpsichord Recital** All Saints Church
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
8:00pm	***Vivaldi & Handel*** Sunset Theater

Tuesday, August 1

11:00am	**Lute Recital** Sunset Center Foyer
1:00pm	**Up Close & Personal** Sunset Center, Carpenter Hall
2:30pm	**Amadeus & Friends Recital** All Saints Church
5:30pm	**Andrew Arthur Organ Special Concert** Church in the Forest
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
7:20pm	**Tower Music** Sunset Center Terrace
8:00pm	***All Mozart Concert*** Sunset Theater

Wednesday, August 2

10:30am	**Lecture** Sunset Center, Carpenter Hall
2:30pm	**Solo Cantatas Recital** All Saints Church
4:30pm	**Wine & Cheese** Church in the Forest
5:30pm	**Twilight Concert** Church in the Forest
6:00pm	**Wine Reception & Dinner** Carmel Mission
7:55pm	**Tower Music** Carmel Mission
8:30pm	***Mexican Baroque*** Carmel Mission

Thursday, August 3

10:30am	**Performers Panel** Sunset Center, Carpenter Hall
12:00pm	**Vocal Master Class** Carmel Presbyterian Church
2:30pm	**English Stage Music Recital** All Saints Church
5:30pm	**Bach & Handel Concertos** Sunset Theater
9:00pm	**Candlelight Cello & Flute Concert** All Saints Church

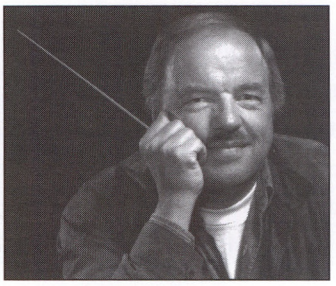
Friday, August 4

11:00am	**Corelli Recital** Sunset Center Foyer
2:30pm	**Handel Recital** All Saints Church
6:45pm	**Pre-Concert Talk** Sunset Center, Carpenter Hall
7:20pm	**Tower Music** Sunset Center Terrace
8:00pm	***Israel in Egypt*** Sunset Theater

Saturday, August 5

11:00am	**Salzburg Serenade Recital** Sunset Theater
2:30pm	**Adams Master Class Showcase** Sunset Theater
8:00pm	**Best of the Fest** Sunset Theater

Music Director and Conductor



Bruno Weil
Carmel Bach Festival Music Director and Conductor
Augsburg, Germany

Guest conducting many of the major international orchestras and having numerous recordings has spread Bruno Weil's fame as one of the world's leading conductors of classical music. Born in Germany, Bruno Weil was a master student of Hans Swarowsky and Franco Ferrara. A prize winner of several international competitions, he was named General Music Director of the City of Augsburg in 1981, being Germany's youngest General Music Director at that time. Maestro Weil recently resigned his post as General Music Director of the city of Duisburg, Germany. In 1988 he enjoyed a stunning success when he replaced Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra. Bruno Weil has performed with leading symphony orchestras such as the Berlin Philharmonic, the Vienna Philharmonic, the Dresden Staatskapelle, the Los Angeles Philharmonic Orchestra, the Boston Symphony Orchestra, and the Sydney Symphony Orchestra.

Numerous recordings with Tafelmusik Orchestra, the Orchestra of the Age of Enlightenment and the Vienna Symphony Orchestra have been released under the Sony Classical and BMG Labels. In 1997 Bruno Weil won the Echo Klassik Award as Conductor of the Year. He has also earned enthusiastic acclaim for his Schubert recordings and for his recording of Mozart's *Requiem*. His recent CD releases include the complete recording of the opera *Endimione* by Johann Christian Bach, (Echo Klassik Award 2000—Best opera recording 17th/18th Century) and Liszt's *Beethoven Cantata* and the *Choral Fantasy*, op. 80 by Beethoven. His latest recordings just released are the operas *Der Freischütz* and *The Flying Dutchman*.

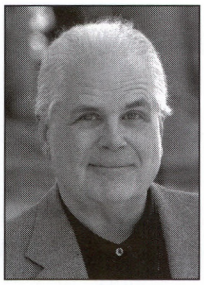
Bruno Weil has also conducted the German Opera Berlin, the Hamburg State Opera, the Semper Oper Dresden and most often at the Vienna State Opera. In 1992 he made his debut with the Glyndebourne Festival in England. He is Artistic Director of the period instrument festival *Klang und Raum* (Sound and Space) in Irsee, Bavaria. In October 2001 he was appointed Professor of Conducting in Munich at the State Academy for Music and Theatre. Maestro Weil was awarded "Classical Album of the Year" as Director of Tafelmusik Baroque Orchestra at the prestigious 2006 Juno Awards in April.

Artistic Staff



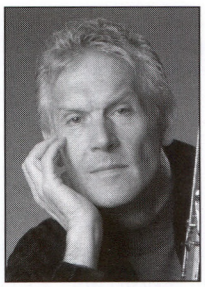
William Jon Gray
Associate Conductor
Bloomington, IN

This is William's third season in Carmel. He is currently Assistant Professor of Music at the Indiana University School of Music, where he teaches graduate level conducting, choral literature and score study. He also regularly conducts major choral and operatic performances at IU. From 1986 to 1993 he served as Artistic Director and Conductor of the Masterworks Chorus and Orchestra of Washington, DC. He has been Assistant Conductor of Boston's Handel and Haydn Society and has appeared as guest conductor with the National Chamber Orchestra, the Lafayette Symphony, the Handel and Haydn Society and the Bloomington Early Music Festival Baroque Orchestra.



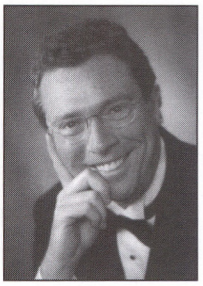
David Gordon
Adams Vocal Master Class Director, Education Director, Lecturer
Carmel, CA

Now in his eighteenth season in Carmel, David made his Festival debut as the Evangelist in Bach's *St. John Passion,* and has sung as tenor soloist in more than 80 Festival concerts. He has a distinguished international reputation on the opera and concert stage, and has been a frequent guest artist with the orchestras of Boston, Cleveland, New York, Philadelphia, Seattle, Los Angeles, San Francisco, St. Louis, Atlanta, Toronto, Berlin, Prague, Vienna, Salzburg, Paris, Lisbon, Buenos Aires, Tokyo and many others around the world. He has performed 60 principal roles with the San Francisco Opera, Metropolitan Opera, Chicago Lyric Opera, Hamburg Staatsoper, Houston Grand Opera, and the Landestheater Linz (Austria). David can be heard on 15 classical recordings on the Telarc, RCA Red Seal, London-Decca and Delos labels. Well-known as a teacher of mediation and stress management, his latest CD is *Healing with Tone and Spirit.* Website: www.spiritsound.com.
On a personal note, David is an avid 5-string banjo player. Way!



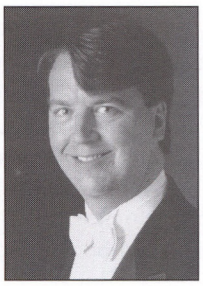
Jesse Read
Principal Bassoon, Festival Managing Director
Vancouver, BC Canada

This is Jesse's 29th season as Principal Bassoonist and his third season as Managing Director. His distinguished careers as bassoonist and educator take him around the globe. He is the former Principal Bassoonist of the Vancouver Opera Orchestra and has performed with the San Francisco Opera, Metropolitan Opera National Company, CBC Radio Curio Ensemble, the Pacific Baroque Orchestra, Boston Baroque and LA Baroque Orchestra. He has recorded with Tafelmusik, Philharmonia Baroque, Capella Clementina, and soloed with the CBC Vancouver Orchestra, Victoria Symphony, Dutch Radio Orchestra, Netherlands Chamber Orchestra, St. Petersburg Philharmonic, Rotterdam Philharmonic and ensembles in France, Germany, Holland, Belgium, Switzerland, Portugal, Czech Republic and Austria. He is a faculty member of the European Mozart Academy and has presented master classes in Prague, Warsaw, Florence, Venice, Krakow, Montpellier, Lisbon and served as visiting Professor of Bassoon at the Utrecht Conservatory. His discography includes solo CDs on the Etcetera, Bravura and Skylark Labels. Jesse is Professor and the Director of the School of Music at the University of British Columbia in Vancouver, Canada.



John Koza
Conductor, Youth Chorus, Assistant Conductor, Chorale and Chorus
Salinas, CA

John Koza earned his Master's Degree in choral conducting and his Bachelor's Degree in voice at San Jose State University. In addition to conducting the Carmel Bach Festival Youth Chorus, he conducts the Camerata Singers, is Director of Music for First Presbyterian Church of Monterey, and teaches at Hartnell College. He has performed throughout Europe with the Choraliers at San Jose State University, winning five of the highest awards in the Seghizzi Choral Competition in Gorizia, Italy and performing for the World Symposium of Choral Music in Rotterdam. In September 2000, the American Choral Directors Association published his Master's Thesis,*Twentieth-Century Choral Settings of Psalm 150,* in the Choral Journal. Well known in the Monterey Bay area for his imaginative programming, John is dedicated to mentoring young singers in the disciplines and joys of choral singing.



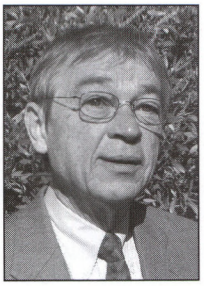
Allen Whear
Principal Cello, Recital Series Director
New York, NY

Allen is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. A graduate of the New England Conservatory and the Julliard School, he was the recipient of an ITT International Fellowship and studied with Anner Bylsma in Amsterdam. He has performed as soloist with Tafelmusik, Brandenburg Collegium, Philadelphia Classical Symphony and the Charleston Symphony. He has appeared with the New York Collegium, Musica Antiqua Koln, the Vienna Boys Choir, Concert Royal, the Mozartean Players, the Smithsonian Chamber Players, Washington Bach Consort, Aradia, at the Maggio Musicale in Florence and toured Japan and Singapore as principal cellist with Opera Atelier of Montreal. He has taught at Interlochen Arts Academy and Shenandoah University and is currently on the faculties of the 92nd St. Y and the St. Thomas Choir School in New York. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.



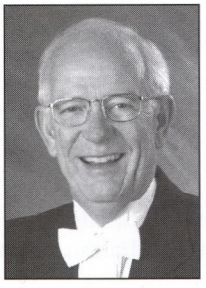
Suzanne Mudge
Trombone, Tower Music Director
Bend, OR

University of the Pacific; University of Arizona (MM); additional post-graduate study at UC Irvine and San Jose State University. Currently Suzanne is Director of The Brass Arts Studio and a freelance soloist and trombonist with orchestras in Oregon. Her past positions include Principal Trombone with the Modesto Symphony and the Women's Philharmonic and founder of Seraphim Brass Quintet. She performed the world premier of *No Trumpets, No Drums* by David Jaffe for Trombone, Organ and Percussion in 1992. Suzanne has written many articles for the *International Trombone Association Journal.* She moved from the San Francisco Bay Area in 2005 to a 40-acre horse and sheep ranch, raising Border Collies and establishing a musical preserve in Oregon for private trombone teaching. Her CDs are on the Koch label. *On a personal note, Sue says her passion for music keeps her excelling. When she first started, Sue said she had to "fight for every gig, every position" because "when I first started, girls didn't play the trombone." She reserves some of her passion for bicycling, cooking and wine.*



Grant Voth
Guest Lecturer
Monterey, CA

Grant holds a Ph.D. in English and spent most of his teaching career working in interdisciplinary studies. He is the winner of several awards for excellence in teaching and the author of more than thirty books and articles ranging in subject from Shakespeare to Edward Gibbon to modern American fiction. We welcome Grant's return to the Carmel Bach Festival as lecturer. He is a Professor Emeritus from Monterey Peninsula College.



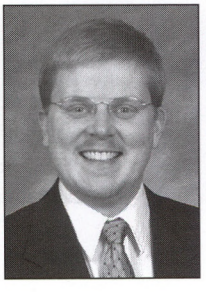
Carl J. Christensen
Conductor, Concerts on the Bay
Salinas, CA

D.M.A. University of Southern California. Professor of Music and Director of the Orchestra and Band, Hartnell College, Salinas. Carl has conducted the Monterey Bay Symphony, Monterey Opera, National Symphony of Guatemala, and the UNT Orchestra of Tucumán, Argentina. From 1971-1981 he was Principal Trombone for the Orchestra of the State of Mexico, the Mexican National Opera and the Mexico City Philharmonic. Trombonist, Monterey County, Santa Cruz and Sacramento Symphonies. Member, Monterey Brass Quintet, Ensemble Monterey. Co-author of *Foundations of Music,* a college textbook now in its sixth edition published by Schirmer.



Carey Beebe
Harpsichord Technician
Sydney, Australia

This is Carey's eighth season in Carmel. He is a harpsichord maker whose work is known around the globe. His instruments and services are used by Opera Australia, Silverchair, Singapore's Esplanade Theatres by the Bay, Chinese University of Hong Kong, and Sibelius Academy Helsinki. Carey specializes in harpsichord upkeep under adverse tropical conditions. He has prepared instruments for concerts, recording and broadcasts on five continents. He runs the premier Internet harpsichord resource: www.hpschd.nu



Charles F. Prestinari
Chorale Accompanist
Flanders, NJ

Indiana University (MM and BME). Charles is Assistant Chorus Master, New York City Opera. Formerly he was Chorus Master with the Indiana University Opera Theater and the Manhattan School of Music; Assistant Conductor and Opera Coach at the Brevard Summer Music Festival; Worship Coordinator at First United Methodist Church, Bloomington, IN; and Accompanist for the National Chorale.
On a personal note, Charles says he enjoys gardening and European history in his free time.



Pauline Thomas Troia
Chorus Accompanist
Pacific Grove, CA

A native of Chicago, Pauline studied piano at the Conservatory of the Chicago Musical College and Northwestern University. Rehearsal pianist for the Carmel Bach Festival Chorus, she also accompanied the Adams Vocal Master Classes in 2004. Pauline is well known locally as choral accompanist for I Cantori di Carmel and the Camerata Singers. She is also an operatic and theater accompanist, most recently as music director of the Broadway Classics Ensemble. In addition, she has long provided worship music and choir direction for Congregation Beth Israel in Carmel Valley.



Paul Rhodes
Cello, Librarian
Berkeley, CA

University of Texas, Austin (MM); Dominican College (BA). Paul is Assistant Principal Cello, Sacramento Philharmonic and member of Oakland-East Bay Symphony. His past affiliations include the Santa Cruz Baroque Festival, Austin Symphony, Austin Lyric Opera, Orchestra of Santa Fe, San Antonio Symphony, New Century Chamber Orchestra, San Jose Symphony, and Fresno Philharmonic. He is an active free-lancer in the San Francisco Bay Area.



Soloists



Andrew Arthur

Organ, Harpsichord Soloist & Continuo, Director for Thursday Main Concert
London, UK

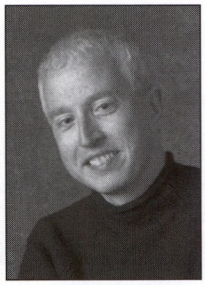
8th season in Carmel. Gonville and Caius College, Cambridge. Currently Music Director of Orpheus Britannicus, Collegia Cantabrigiensia and the Chandos Chamber Choir. Andrew has served as Chorus Master for Opera Northern Ireland (Mozart: *Idomeneo*) and Philharmonia Baroque Orchestra (Handel: *Solomon*). He tours internationally as organ recitalist and in concert engagements as concerto soloist and continuo player with The Academy of St. Martin in the Fields, the Hanover Band, the English Baroque Soloists, the Steinitz Bach Players, Canzona, Da Chiesa and The King's Camerata. Presently Associate Director of All Saints Church, Margaret Street, London. Future plans include directing the Hanover Band on their UK tour. Most recent recording is a solo CD of Organ Chorales from the Leipzig Manuscript Vol. I. Numerous CD recordings on ASV, BBC, SDG, Griffing, Opera Rara and Priory labels. His web site is www.andrewarthur.com
On a personal note, Andrew enjoys traveling, cricket and wine tasting.



Wolfgang Basch

Principal Trumpet
Wiesbaden, Germany

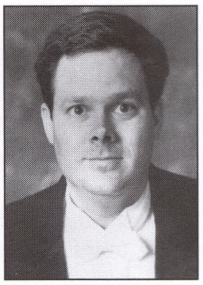
21st season in Carmel. Wolfgang has been Principal Trumpet, Frankfurt Opera since 1976, soloist in concerts worldwide and has recently appeared with the Israel Chamber Orchestra, Jerusalem Symphony, Orpheus Chamber Orchestra, Bamberg Symphony, New World Symphony and Berlin Radio Symphony. He is also affiliated with Stuttgart Chamber Orchestra, Orchestra Sinfonica Milano and Chamber Orchestra of St. Petersburg Philharmonic. He has many CDs with trumpet concertos and chamber music on RCA, Decca, Koch, and BMG labels.



Michael Beattie

Organ, Harpsichord, Adams Vocal Master Class Accompanist
Cambridge, MA

Boston University (MM); Eastman School of Music (BM). Michael has an international career as keyboardist, vocal coach, and conductor. He was a founding member of Favella Lyrica, guest conductor of Vox Consort, associate conductor of Emmanuel Music, and keyboard artist with Handel and Haydn Society, Boston Baroque, among others. Currently he is on the music staff of Glimmerglass Opera, Chicago Opera Theater, Pittsburgh Opera and Tanglewood Music Center. His CD's are on Koch International Classics and Nonesuch labels.



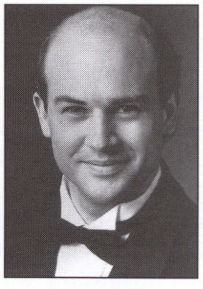
Alan Bennett
Tenor
Bloomington, IN

In recent years, Alan has emerged as one of the finest oratorio singers in the United States, noted for his performances of Bach, Handel and Mozart. He has performed with the Cleveland Orchestra, Seattle Symphony, Kansas City Symphony and the Philharmonia Baroque Orchestra. He has performed with the Handel & Haydn Society, Tafelmusik and Les Violons du Roy. Alan has appeared at various festivals including Tanglewood, Bethlehem Bach Festival, Baldwin-Wallace Bach Festival, Plymouth Music Festival, Le Rendez-vous Musicale de Laterriere in Quebec and the Grand Tetons Music Festival. He has sung for the Houston Masterworks Chorus, Oratorio Society of New York, Washington Choral Arts Society, Baltimore Choral Arts Society, Dartmouth Handel Society, Seattle Chamber Singers and the Bloomington Chamber Singers. Currently, Alan is on the voice faculty of Indiana University in Bloomington.



Joanna Blendulf
Associate Principal Cello, Viola da gamba
Alameda, CA

Indiana University (MM); Cleveland Institute of Music (BM). Presently, Joanna performs with Philharmonia Baroque Orchestra, American Bach Soloists, Indianapolis Baroque Orchestra, The Streicher Trio, Wildcat Viols, Catacoustic Consort, and Ensemble Mirable. She plays on a 1999 Timothy Johnson Baroque cello (after Gagliano) and will inaugurate her newly commissioned Bass Viola da Gamba, (Peter Hütmanrsberger, Austrian maker) at the Festival. Her CDs are on Dorian and Magnature labels. *On a personal note, Joanna says her musical influences come from her musical family and upbringing in Sweden. In her free time she enjoys hiking, reading and cooking.*



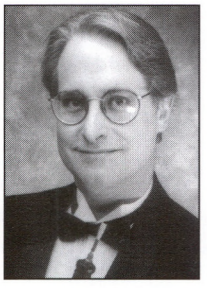
Benjamin Butterfield
Tenor
Toronto, Canada

Benjamin returns to Carmel for his fourth season. He maintains a busy career as concert and opera soloist worldwide. Operatic credits include Teatro di San Carlo in Naples, Theatre du Capitole, Welsh National Opera, Canadian Opera Company, New York City Opera, L'Opera de Montreal, Vancouver Opera, Glimmerglass Opera, Arizona Opera and Canterbury Opera. He is a concert soloist with Philharmonia Baroque, San Francisco Symphony, Houston Symphony, National Symphony at the Kennedy Center, Toronto Symphony, Saito Kinen Festival in Japan, BBC Proms, L'Orchestre Philharmonique de Strasbourg and Les Musiciens du Louvre. Recordings include the Britten *Serenade* and *Canticles* (Juno award nominated), Brahms and Schumann Liebeslieder, Bach *Passions* and *Christmas Oratorio* with the Bach Choir of Bethlehem, Opera Encores with the Canadian Opera Company Orchestra and Roussell *Psalm 80* with the Luxembourge Philharmonique. Benjamin appears on film in Purcell's *Dido and Aeneas* with the Mark Morris Dance Company, *L'enfant et les sortileges* with Charles Dutoit and the Montreal Symphony and *Messiah* with Trevor Pinnock in Halle for ZDF. Currently he is on the Voice faculty of York University, Toronto.



Robin Carlson Peery
Principal Flute
Seattle, WA

14th season in Carmel. The Julliard School (MM and BM). Robin is a freelance performer with the Seattle Symphony and Seattle Opera. She is a past member of the Memphis Symphony Orchestra and has been a featured soloist with Memphis Symphony, Evansville Philharmonic, and Philharmonia Northwest.
On a personal note, Robin says her earliest inspiration was her father. She says, "He took me to concerts at the Seattle Opera House which opened up the orchestral world to me."



Roger Cole
Principal Oboe
Vancouver, BC Canada

Yale University; Julliard School. Roger is Principal Oboe of the Vancouver Symphony and the CBC Radio Orchestra and is also Music Director and Senior Orchestra Conductor of the Vancouver Youth Symphony Orchestra. Past festivals include Aspen, Tanglewood, Marlboro, Seattle, Victoria and Vancouver. He is on the Faculty at the University of British Columbia and the Vancouver Academy of Music. He performs regularly in solo and chamber music recitals and as soloist with the Vancouver and CBC Radio Orchestra. His CD is entitled *The Expressive Oboe.*
On a personal note, Roger is married to Carolyn Cole, one of our violinists.



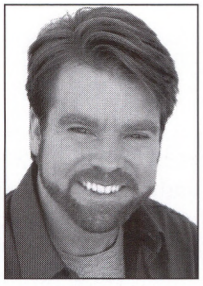
Kendra Colton
Soprano
Roslindale, MA

Kendra has appeared as soloist with major orchestras, ensembles and festivals including the Boston Symphony, Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, Pittsburgh Symphony, Indianapolis Symphony, Houston Symphony, the National Symphony (Kennedy Center), the Handel & Haydn Society, Washington Bach Consort, Music of the Baroque and many others. She has appeared at the festivals of Tanglewood, Banff, and Ravinia, the Casals Festival, the Santa Fe Chamber Music Festival and the Bethlehem Bach Festival. Her operatic credits include Boston Lyric Opera, Boston Early Music Festival, International Handel Festival in Gottingen and four centuries of music in numerous productions for Milwaukee's Skylight Opera. A proponent of new music as well, Miss Colton has been actively engaged in commissioning new works and reviving seldom-heard repertoire from the past fifty years. Kendra's solo CDs include *Le Charme,* a collection of French of songs and *He Brought Me Roses,* 25 lieder by Joseph Marx. She has also recorded the *St. John Passion* and *Cantata BWV 133* for Koch International Records with Emmanuel Music, where she performs regularly in recitals, oratorios and their weekly cantata series.



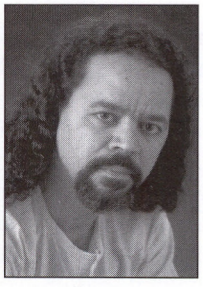
Susan Consoli
Soprano
Andover, MA

University of Connecticut (BA). Susan is on the faculty of Boston College and Phillips Academy of Andover. She has performed with Handel and Haydn Society, Emmanuel Music, Boston Camerata and Boston Early Music Festival.
On a personal note, Susan is married to tenor Ryan Turner. In her free time, she enjoys cooking and entertaining. "When I am not singing I love to cook and entertain. Typical Italian... I like to eat, too."



Michael Dean
Bass-Baritone
Los Angeles, CA

This is Michael's second season in Carmel. He has an international operatic and concert career. His operatic credits include many productions at the New York City Opera where he has performed the title role in *The Marriage of Figaro,* Leporello in *Don Giovanni,* George in *Of Mice and Men,* Don Alvaro in *Viaggio a Reims,* and Papagano in *The Magic Flute.* He has sung *Don Giovanni* and *Ernani* at the Landestheater in Linz, Austria; *Figaro* and *La Fancuilla del West* in Antwerp, *La Boheme* in Strasbourg in Berlin; *Figaro* with Glimmerglass Opera; and *Orfeo* with Boston Baroque. His numerous recordings of baroque opera include *Agrippina, Ottone, Dido and Aeneas, Radamisto, Guistino* and *Xerxes.* On the concert stage, he has sung with the New York Philharmonic under Kurt Masur; the Verdi *Requiem* in Singapore; Handel's *Messiah* at Carnegie Hall; Bach Cantatas at Disney Hall with the Los Angeles Chamber Orchestra conducted by Helmut Rilling; Haydn's *Creation* and Bach's *St. Matthew Passion* at the Kennedy Center; and the Bach *Magnificat* with the Toronto Symphony. His New York debut recital was sponsored by The Marilyn Horne Foundation. Michael is Professor of Voice at UCLA. Website: www.michaeldean.org.



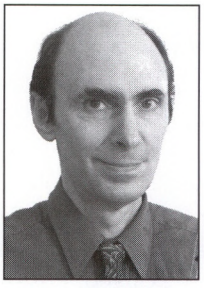
Weber Iago
Composer, Jazz Piano
Carmel, CA

A native of Rio de Janeiro, Weber Iago is a prolific composer, arranger and pianist, appearing regularly at jazz festivals and other events around the world. He has been the opening performer for jazz greats such as Herbie Hancock, Wayne Shorter, Dianne Reeves, and Terence Blanchard. He has composed for and performed with renowned flautist Keith Underwood and recently completed popular engagements with Brazilian vocalist Marcia Maria in Italy, Luxembourg and Belgium. Since 1991 Weber has made numerous appearances at the Monterey Jazz Festival, most recently in 2005 with the Carla Bley Big Band. Weber Iago premiers a new composition *Jazz Concertino for Piano and String Orchestra* at the Festival's Concerts on the Bay series.



Alice Kirwan Murray
Mezzo-Soprano
Los Angeles, CA

St. Mary-of-the-Woods College (BA). Alice is affiliated with the LA Master Chorale, LA Chamber Singers, Chicago Symphony Chorus, Long Beach Opera and is involved in the educational project Voices Within Teaching. She has won a Grammy award and played Patsy Cline in the musical *Always... Patsy Cline.*
On a personal note, Alice says her father is a big influence in her life. "86 years old and still a soloist at church." In her free time she enjoys hiking, running, and is a beginner bluegrass fiddle player.



Richard Kolb
Theoboro, Archlute, Foyer Recital Director
Beacon, NY

Richard Kolb performs on many instruments of the lute and guitar family as a chamber musician, soloist, and orchestral continuo player. He performs with companies including New York City Opera, Chicago Opera Theatre, New York City Baroque Dance Company, Les Musiciens du Louvre and Opera Atelier. He has performed with the Waverly Consort, Concert Royal, Fanfare Consort and Pegasus. He has held teaching positions at the University of Toronto, the Royal Conservatory of Music (Toronto), and Wesleyan University. Currently Richard is working on his Doctorate at Case Western University.
On a personal note, Richard is busy balancing the demands of being a performer, graduate student and father of a teenager. Various hobbies include woodworking, carpentry, hiking, sailing, canoeing and traditional Italian cooking.



Emlyn Ngai
Associate Concertmaster
Hartford, CT

Oberlin College Conservatory (MM); Hartt School (GPD); McGill University (BM). Emlyn is Concertmaster of Tempesta di Mare (Philadelphia), Associate Concertmaster of Apollo's Fire and the Cleveland Baroque Orchestra. He is the violinist of the Adaskin String Trio. His past affiliations include Boston Baroque, Smithsonian Chamber Players, Tafelmusik and Washington Bach Consort. Presently Emlyn is on the faculty at the Hartt School, University of Hartford and has taught at Boston and McGill Universities. He was a First Prize recipient in the Locatelli Concours in Amsterdam. He has solo, chamber music and orchestra CDs on Vanguard Classics, Musica Omnia, ATMA, Centaur, Eclectra, Telarc, Chandos and Harmonia Mundi labels.



Cynthia Roberts
Principal Second Violin
New York, NY

New England Conservatory; Indiana University; Royal Conservatory of the Netherlands. Cynthia has appeared with the Boston Pops, Boston Civic Orchestra, Cincinnati Chamber Orchestra, among others. She is concertmaster of New York's Concert Royal, the Dallas Bach Society, Apollo's Fire and Cleveland Baroque Orchestra. Cynthia serves on the faculties of the University of North Texas, Case Western Reserve University and the Oberlin Baroque Performance Institute. Her recording credits include Sony, BMG/Deutsche Harmonia Mundi, Omega, Eclectra, Analekta and Newport Classic.
On a personal note, Cynthia ran the 2004 New York Marathon and is married to another one of our musicians, Allen Whear.



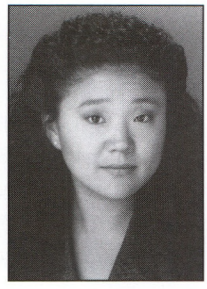
Sally-Anne Russell
Mezzo-Soprano
Sydney, Australia

Fifth season in Carmel. Sally-Anne has performed in concerts, recitals and on the operatic stage in America, The Netherlands, Austria, the United Kingdom, Italy, Germany, New Zealand, Japan, Canada and her native Australia. A versatile operatic artist, she appears frequently in the music of Rossini, Berlioz, Mozart, Prokofiev, Verdi, Bizet, Handel, Puccini and Purcell. She has sung a multitude of roles with Opera Australia and the Victoria State Opera. Sally-Anne has performed opera in Britain, Cologne, at Washington's Kennedy Center and at the Festival of Two Worlds in Spoleto, Italy. Recent engagements include the Victoria Symphony and the Pacific Baroque Orchestra in Canada, the Australian Chamber Orchestra for the Sydney Festival, frequent appearances with the Melbourne and the Adelaide Symphony Orchestras, as well as the Tasmanian Symphony Orchestra, the Seoul National Symphony and the Christchurch Symphony in New Zealand. She is also a member of the International Jury for the Kathaumixw Festival in Canada and for the Belvedere International Singing Competition. She has recorded numerous CDs including *Bach Arias and Duets,* Handel's *Semele,* Purcell's *Fairy Queen,* Pergolesi's *Stabat Mater* and *The Love of Three Oranges* conducted by Richard Hickox.



Sanford Sylvan
Baritone
Boston, MA

Manhattan School of Music. Sanford has performed with many of the leading orchestras of the world including the New York Philharmonic, Boston Symphony, San Francisco Symphony, Cleveland Orchestra, London Symphony, Academy of Ancient Music and the NHK (Japanese Broadcasting Corporation) Symphony. He has performed in chamber music with the Chamber Music Society of Lincoln Center, Boston Symphony Chamber Players and Music from Marlboro. Sylvan's festival appearances have included the Edinburgh, Tanglewood, Vienna, Holland, Schleswig-Holstein, Ojai and Oregon Bach Festivals. He has been seen internationally in portrayals of Figaro in *Le Nozze di Figaro* and Don Alfonso in *Costi fan tutti* in segments of *Great Performances* on PBS.
A Grammy and Emmy award winner, Sanford's recordings are known throughout the world and appear on the Nonesuch, Decca, Harmonia Mundi, Musicmasters, Bridge, Koch, Virgin Classica, New World and CRI labels.



Yuko Tanaka
Harpsichord, Fortepiano and Continuo
Oakland, CA

Stanford University (DMA, MA); Tufts University (BA). A native of Tokyo, Japan, Yuko is active as harpsichord soloist, ensemble player and educator. She performs with numerous ensembles including Musica Pacifica, Music of the Spheres, Moscow Chamber Orchestra and American Bach Soloists. She has appeared with the San Francisco Symphony and the San Francisco Ballet Orchestra. She maintains a private studio and conducts master classes and appears as guest lecturer at various universities. Yuko has studied with Margaret Fabrizio at Stanford, Gustav Leonhardt in Amsterdam, and Ketil Haugsand in Oslo, Norway. She performs on a Taskin harpsichord, built in 1987 by Kevin Fryer, a Vaudry harpsichord, built by Kevin Fryer in 1992 and a copy of a Stein Fortepiano, rebuilt by Janine Johnson and John Phillips. She performed in Regensburg, Germany in June 2006. She has CDs available.



Elizabeth Wallfisch
Concertmaster, Director for Monday Main Concert
London, UK

Elizabeth Wallfisch directs orchestras from the violin in Baroque, Classical, Romantic and Modern styles. She has directed orchestras around the globe including the Britten-Pears Orchestra, Orchestra of the Age of Enlightenment, Hanover Band, Raglan Baroque Players and Parley of Instruments in the UK. She has directed Les Musiciens du Louvre, Nordwestdeutsche Philharmonie and Camerata of Athens in Europe. In the United States she has directed the American Bach Soloists, Brandywine Baroque and the orchestra of the Boulder Bach Festival. In her native Australia she has led the Australian Chamber Orchestra, Queensland Philharmonic, Melbourne Chamber Orchestra, the Academy of Melbourne and the Brandenburg Orchestra of Australia. Elizabeth's repertoire encompasses J.S. Bach, Handel, Telemann, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, and their contemporaries. Her 20th Century repertoire includes Richard Strauss, Stravinsky and Shostakovich, leading Australian composers Peter Sculthorpe and Esther Rofe, and a world premiere by Jonathan Dove. Recent engagements have included her debut with MDR Orchestra Leipzig, Handel Concertos with the Orchestra of the Age of Enlightenment, Vivaldi's *L'Estro Armonico* with Les Musiciens du Louvre, concertos with the Netherlands Bach Society, and her debut with Tafelmusik, Toronto. In Australia she has led concerts with the West Australian Symphony Orchestra and The Queensland Orchestra. In North American she has led the Vancouver Symphony Orchestra, St. Paul Chamber Orchestra, Philharmonia Baroque, Apollo's Fire, Tafelmusik and Ensemble Arion. Elizabeth's long discography represents her versatility as a soloist, director and chamber musician. CD plans include Tartini concertos, works by Buxtehude and Telemann concertos.

Allen Whear
Principal Cello, Recital Series Director
New York, NY

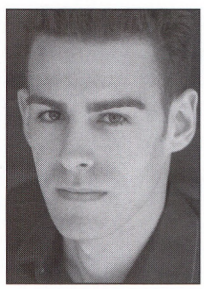
(See Artistic Staff pages)

2006 Virginia Best Adams Vocal Master Class Fellows



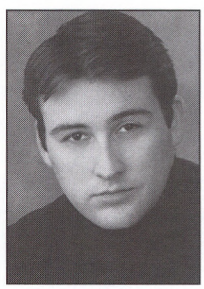
Sherezade Panthaki
Soprano
Urbana, IL

University of Illinois (MM); West Virginia Wesleyan (BM). Sherezade is affiliated with the Bloomington Early Music Festival, Boston Early Music Festival, Indianapolis Baroque Orchestra, Indianapolis Baroque and Illinois Symphony Orchestras. She has appeared with Arte Bella, Gravitacion and La Donna Musicale.



Jonas Laughlin
Countertenor
Cambridge, MA

Boston Conservatory (MM); University of North Carolina (MA). Jonas has performed with the MIT Concert Choir, 92nd Street Y, Boston Fine Arts Chorale and The Boston Cecilia. He has performed numerous roles including *Fairy Queen, A Midsummer Night's Dream* and *Almira.*



Scott Joseph Mello
Tenor
New York, NY

Oberlin Conservatory (MM); Scott has appeared with Akron Symphony, Apollo's Fire, Oberlin Baroque and Chamber Orchestras, Cleveland's Trinity Chamber Orchestra, the West London Sinfonia and the New England Symphonic Ensemble. He has served on the music faculties of Seton Hall University and the College of New Jersey.



Mischa Bouvier
Baritone/Bass
Shirley, NY

University of Cincinnati (MM); Boston University (BM). Mischa is affiliated with Cincinnati Baroque, Lebanon Symphony Orchestra and Lyric Opera Cleveland. He has performed at the Covenant Music Series, the Beyer Musical Society Series, and with the St. Thomas Episcopal Choirs in Cincinnati.



The Adams Master Class was founded in 1984 through the generosity and vision of Virginia Best Adams and her friends and family. With the continued support of the Carmel Presbyterian Church and our ever-growing family of donors and friends, this wonderful event continues to grow and flourish.

Master Classes take place on Mondays: July 17, 24, and 31, and Thursdays: July 20, 27, and August 3, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are free to the general public. The Adams Fellows appear in concert with members of the Festival Orchestra on Saturday August 5 at 2:30pm in the Sunset Theater. Tickets are available at the door. Master Class Website: www.spiritsound.com/bachinfo.html

Festival Orchestra

Violin
Elizabeth Wallfisch, Concertmaster

Emlyn Ngai, Associate Concertmaster

Cynthia Roberts, Principal Second Violin

Rachel Evans, Associate Principal Second Violin

Carolyn Canfield Cole
Tekla Cunningham
Ann Duggan
Catherine Emes
Elizabeth Stoppels Girko
Naomi Guy
Edwin Huizinga
Laura Kobayashi
Amelia Roosevelt
Joseph Tan
Gabrielle Wunsch
Alicia Yang

Viola
Patrick Jordan, Principal

Karina Schmitz, Associate Principal

Meg Eldridge
Nancy Lochner
Alissa Smith

Cello
Allen Whear, Principal

Joanna Blendulf, Associate Principal

Margaret Gay
Paul Rhodes
Timothy Roberts

Double Bass
Derek Weller, Principal

Jon Thomas Keigwin
Bruce Moyer

Harpsichord and Organ
Andrew Arthur, Principal

Michael Beattie
Charles Prestinari
Yuko Tanaka

Theoboro/Archlute
Richard Kolb

Baroque Guitar
Terrence Farrell

Mexican Harp
William Faulkner

Flute
Robin Carlson Peery, Principal

Dawn Loree Walker

Oboe
Roger Cole, Principal

Neil Tatman, Associate Principal

Ellen Sherman

Clarinet
Ginger Kroft Barnetson, Principal

Bruce Foster

Bassoon
Jesse Read, Principal

Britt Hebert

Horn
Christopher Cooper, Principal

Loren Tayerle

Trumpet
Wolfgang Basch, Principal

Susan Enger
Leonard Ott

Trombone
Bruce Chrisp, Principal

Suzanne Mudge
Wayne Solomon

Timpani
Kevin Neuhoff



Festival Chorale and Chorus

Chorale

Sopranos
Corey Carleton
Susan Consoli
Colleen Hughes
Sherezade Panthaki*
Marcy Richardson
Kristen Watson
Angelique Zuluaga

Mezzo-Sopranos
Alice Kirwan Murray
Elizabeth Johnson
Kathryn Leemhuis
Patricia Thompson

Countertenors
Daniel Bubeck
Jonas Laughlin*
Jay White

Tenors
Matthew Anderson
Nathan Bick
Pablo Corá
Sean Fallen
Daniel Hutchings
Scott Joseph Mello*
Ryan Turner

Baritones/Basses
Mischa Bouvier*
Jeffrey Fields
Scott Graff
Tim Krol
Nikolas Nackley
Sumner Thompson
Douglas Williams

**Adams Vocal Master Class Fellow*



Chorus

Sopranos
Ida Barber
Cathryn Blake
Pam Cain
Beverly Dekker-Davidson
Elaine DeMarco
Lucy Faridany
Agneta Lenberg
Marilyn Maxner
Ann McCown
Nancy Opsata
Dottie Roberson

Altos
Betsy Baumgardner
Barbara Bown
Sandra Bryant
Jane Buffington
Elaine Cecile
Phyllis Edwards
Eve Forrest
Lupita Harrison
Astrid Holberg
Madeline Littlefield
Mary Clare Martin
Susan Mehra
Nancy Miccoli
Frances Rossi
Christine Shiber
Jean Widaman
Marilyn Wilcox
Peg Wittrock

Tenors
Thomas Barber
David Canright
Larry Davidson
Patrick Lynch
Robert Ramon
Mark Stevens
Mark Wendland
David Wittrock

Baritones/Basses
Jack Arnold
Aaron Barnes
Rex Buddenberg
Jeff DeMarco
William Gee
Vinz Koller
Frank Raab
Robert Richmond
Michael Russell
Robin Russell
Larry Smith
Don Trout

Youth Chorus

Sopranos
Katie Carroll
Melissa Czerwiak
Ariel Dooner
Samantha Harrison
Brittney Kessler
Maggie King
Sylvia Kolb
Rachel Lowery
Allison Preece

Altos
Chantal Acosta
Meja Aldrich
Christine Anloff
Michelle Clark
Victoria Hoefler
Stephanie Johnson
Emily King
Lindsay McClure
Alice Rosenthal

Tenors
Michael Blackburn
Robbie Lee
Michael Maisonneuve
Jorge Torrez

Baritones/Basses
David Luna
Jeff Penprase
Robin Russell

Instrumentalists
Ray Malan, violin
Lila Woolman, violin
Nancy Skei, cello
Jane Orzel, bassoon
Tiffany Truett, positive organ and accompanist

Young Artists

Piano
Sarah Chang
Shouvik Dutta
Gabrielle Micheletti
Marc Akira Picard
Li Schmidt

Violin
Allie Hashimoto
Joyce Yoon

Viola
Elizabeth Cho
Deanna Lynn

Cello
Maggie Wei

Flute
Lauren Lemus



"The Carmel Bach Festival Youth Chorus contained some of the most expressive acappella singing we have ever heard on the Monterey Peninsula."
Lyn Bronson, Peninsula Reviews

Festival Orchestra

Violin

Elizabeth Wallfisch
Concertmaster, Soloist
London, UK

Emlyn Ngai
Associate Concertmaster, Soloist
Hartford, CT

Cynthia Roberts
Principal Second Violin
New York NY

See Festival Soloist pages



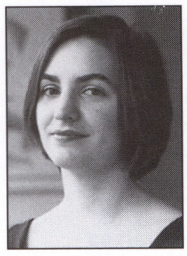
Rachel Evans
Associate Principal Second Violin
Beacon, NY

Julliard (MM), (BM). Rachel is active as principal, chamber player and soloist on both violin and viola. She is affiliated with Apollo's Fire, Concert Royal, Public Music, Pegasus Ensemble and the Magnolia Bach Festival. Rachel has numerous recordings with Apollo's Fire, Continuum, Charles Ives and more.



Carolyn Canfield Cole
Vancouver, BC Canada

University of Washington, Seattle (BM). Carolyn won a Fulbright scholarships to study with Russian pedagoge Max Rostal in Cologne, Germany. She is a member of Vancouver Symphony Orchestra and the Vancouver Piano Trio. Carolyn is an educator and private teacher. She coaches chamber groups and sectionals including Vancouver Youth Symphony strings. She currently plays a 1788 John Betts violin and a 1759 Matthias Albani violin.
On a personal note, Carolyn is married to Roger Cole, our principal oboist. They are raising three boys, ages 22, 19 and 15, and an Airedale dog, Kipper.



Tekla Cunningham
Berkeley, CA

San Francisco Conservatory of Music (MM), Hochschule für Musik und Darstellende Kunst (Vienna); Johns Hopkins University (BA). Tekla is a member of Philharmonia Baroque, American Bach Soloists, Musica Angelica, Novello Quartet, and La Monica. She is affiliated with Apollo's Fire, Tafelmusik, San Francisco Bach Choir, and San Luis Obispo Mozart Festival. She performs on a Johannes Eberle violin manufactured in Prague in 1807.



Ann Duggan
Deerfield, IL

Roosevelt University (MM); University of Michigan (BM). Ann performs with the Chicago Sinfonetta, Joffrey Ballet Orchestra and Da Corneto Opera. Her affiliations include the Chicago Camerata, Spoleto Festival and Key West Symphony.



Catherine Emes
Toronto, ONT Canada

Peabody Conservatory, Baltimore (MD); University of Southern California (BM). Presently Catherine is a member of Aradia Ensemble and Kitchener Waterloo Symphony Orchestra. She has been Concertmaster of the New World Symphony and the Spoleto Festival and Assistant Concertmaster of the Charlotte Symphony. She has many published recordings.
On a personal note, Catherine says her hobbies include sports, reading and cooking.



Elizabeth Stoppels Girko
San Antonio, TX

Eastman School of Music (MM); Oberlin Conservatory (BM). Presently Elizabeth performs with San Antonio Symphony and Lyric Opera and Austin Symphony and Lyric Opera. Her past affiliations include Associate Principal Second Violin with the Jacksonville Symphony and Principal Second Violin with the Virginia Symphony and Opera. She is an active teacher of violin and adjunct faculty member of San Antonio College.



Naomi Guy
Toledo, OH

Oberlin Conservatory (MM); University of Minnesota. Currently Naomi is Associate concertmaster of the Toledo Symphony, member of Apollo's Fire and Cleveland's Baroque Orchestra. Her past affiliations include Concertmaster of the Mansfield Symphony, Associate Concertmaster of the Wheeling Symphony; member of the Honolulu Symphony, New World Symphony and Akron Symphony. She has performed with Tafelmusik, San Francisco Bach Choir, Pittsburgh Camerata and Boston Bach Ensemble. She currently tours with the Pacific Music Festival. Her recordings are with Apollo's Fire and the Cleveland Baroque Orchestra (Vivaldi's *Concerto for Four Violins*) on the Eclectra, Koch, Analekta and Titanic labels. Naomi plays an Italian violin made by Josef Albani in 1709.



Edwin Huizinga
Oberlin, Ohio

Oberlin Conservatory of Music. Edwin has soloed with the Oberlin Baroque Orchestra and has held principal and assistant principal positions in other orchestras. He has participated in a tour of China with the Oberlin Orchestra and appeared as a soloist with the Kitchener Waterloo Chamber Orchestra. He plans to continue his studies in performance and chamber music.
On a personal note, Edwin says his ambition is to bring classical music to the attention of younger people in such a way that makes it more appealing to them.



Laura Kobayashi
Morgantown, WV

University of Michigan (DMA); Yale (MM); Julliard School of Music (BM). Laura is Associate Professor of Music at West Virginia University. She has been on concert tours in South Africa, the West Indies and South America. She is a former member of the San Francisco Opera Orchestra. Laura plays a 1670 Nicolas Amati violin. Her recent solo recording is on Albany Records
On a personal note, Laura's hobbies include gourmet cooking, hiking, gardening, camping and traveling.



Amelia Roosevelt
New York, NY

S.U.N.Y. Stony Brook (DMA); Manhattan School of Music (MM); Sweelinck Conservatory, Amsterdam; Swarthmore College (BA). Amelia is currently a member of the New York Collegium, the Rebel Baroque Orchestra, makes guest appearances with the Four Nations Ensemble and is founder and member of Repast Baroque Ensemble. Her past affiliations include Musica Antiqua (Köln), La Cappella dei Turchini (Naples), La Stagione (Frankfurt) and the Academy of the Begijnhof (Amsterdam). She performs on a 1773 violin crafted by Richard Duke, London. Her CD labels include MDG, New Classical Adventure, Linn Records, Hänssler Classic, Electra and Carpiccio.
On a personal note, Amelia says her earliest musical experiences were violin lessons at the age of six with Yo-Yo Ma's father. In her free time she enjoys running, cooking and studying foreign languages.



Joseph Tan
Amsterdam, The Netherlands

Oberlin Conservatory (MM); University of Texas, Austin (BM). Presently Joseph performs with Amima Eterna (Belgium), Orchestra of the Age of Enlightenment (London) and Academy of the Begijnhof (Amsterdam). He has recordings on Sony and Harmonia Mundi labels. He performs on an Italian Baroque violin made in the mid-18th Century and on a modern instrument made by Antonio Lecchi (Cremona) in 1923.



Gabrielle Wunsch
Amsterdam, The Netherlands

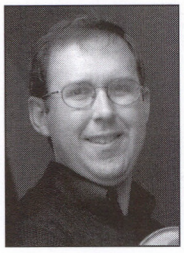
Eastman School of Music; SUNY Stony Brook (MM); Baroque studies at Escola Superior de Musica de Catalunya; Amsterdam Conservatory. Gabrielle has participated in festivals in North America, Europe and Asia. Formerly, she was concertmaster of the Pacific Music Festival under Charles Dutoit. She has played with such groups as Jordi Savall's Les Concerts des Nations, New York Collegium, Apollo's Fire and Concert Royal.



Alicia Yang
Seattle, WA

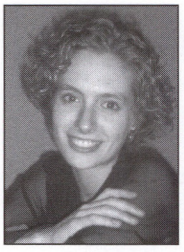
Oberlin College; New England Conservatory. Alicia is an active chamber musician and soloist with the Seattle Symphony, Seattle Opera, Seattle Baroque Orchestra and Portland Baroque Orchestra. Formerly she performed with Oregon Symphony, Smithsonian Chamber Players, Washington Bach Consort and Baltimore Chamber Orchestra. Alicia performs on a 1762 violin made by Richard Duke.

Viola



Patrick Jordan
Principal
Toronto, ONT Canada

New England Conservatory of Music (BM); Longy School of Music (AD). Patrick is co-principal viola with Tafelmusik Baroque Orchestra and principal viola with Boston Early Music Festival. He is a violist with Eybler Quartet (period instrument ensemble) and Gallery Players of Niagara. His past affiliations include the Handel and Haydn Society Orchestra, the Boston Quartet, Van Swieten Quartet, Really Eclectic String Quartet, D.C. Hall's New Concert and Quadrilles Band and Festival d'Aix-en-Provence (France). He performs on a viola made by Daniel Achatius Stadlmann in 1725 in Vienna.
On a personal note, Patrick says his passion lies with a sense of duty to pass on to others what has been lavished upon him; an enduring sense that music has the power to be profoundly civilizing. In his down time he enjoys the study of the culture around food and cooking throughout history. Patrick is married to cellist Margaret Gay.



Karina Schmitz
Associate Principal
Philadelphia, PA

New England Conservatory (MM); Cleveland Institute of Music (BM). Presently Karina is Principal Viola of Apollo's Fire and Gardner Museum Chamber Orchestra and a member of Tempesta di Mare. Her past affiliations include substitute violist with the Boston Symphony and National Symphony Orchestras. She has CDs on Eclectra and Koch labels. Karina performs on an 1987 Hiroshi Iizuka viola made in Philadelphia.
On a personal note, Karina enjoys volunteering at local medical clinics, grassroots politics and sports.



Meg Eldridge
Woodacre, CA

University of Michigan; San Francisco Conservatory of Music. Meg is a member of Marin Symphony, Santa Rosa Symphony, Vallejo Symphony, Berkeley Symphony, Sonoma Bach Society and the Marin String Quartet. She plays the Baroque violin with Skyflower Consort. She is a private violin and viola teacher at the Marin Waldorf School.
On a personal note, Meg says her first musical influences were her family. Her uncle played in the San Francisco Symphony and was her first teacher.



Nancy Lochner
San Diego, CA

Julliard (MM); Manhattan School of Music (BM). Currently Nancy is associate principal viola with the San Diego Symphony. Previously she spent 3 years with the Oregon Symphony.
On a personal note, Nancy says her father, a music teacher, was an influence on both her and her sister who plays cello in the New Jersey Symphony. In her free time, Nancy enjoys cooking.



Alissa Smith
New York, NY

Julliard School of Music; the Hartt School; Manhattan School; Australian National University (BM). Presently Alissa works with Houston Symphony, New York Collegium, American Symphony and the Orchestra of St. Lukes. She is a member of Gotham Trio and the Four Nations Ensemble. Her past affiliations include the Magnolia Baroque Festival (as principal viola) and the Sarasota Opera and Australian Virtuosi. She has CDs with Apollo's Fire, San Francisco Bach Choir, the Manhattan Chamber Orchestra.

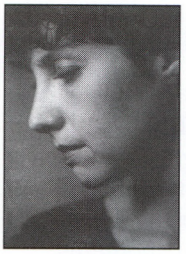
Cello

Allen Whear
Principal
New York, NY

Joanna Blendulf
Associate Principal, Viola da gamba
Alameda, CA

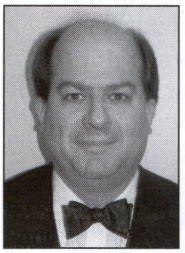
Paul Rhodes
Librarian
Berkeley, CA

See Festival Soloist and Artistic Staff pages



Margaret Gay
Toronto, ONT Canada

University of Toronto (MM); Boston University (BA.) Margaret is a cellist with Ensemble Polaris and The Eybler Quartet. She is also a freelance cellist performing with Tafelmusik Baroque Orchestra, Canadian Opera Company, Toronto Symphony Orchestra and Opera Atelier, and Artistic Director of the Gallery Players of Niagara. She performs on a violoncello fabricated by Castagnieri in 1780. Margaret has various CD recordings with Ensemble Polaris and the Eybler Quartet.
On a personal note, Margaret is married to Violist Patrick Jordan. In her free time, she enjoys gardening, walking, reading and keeping up with her 4 year old son.



Timothy Roberts
Needham, MA

Cleveland Institute of Music (Doctoral work); Northwestern University (MM); New England conservatory of Music (BM). Timothy is Founder, Artistic Director and cellist of the Art of Music Chamber Players. His freelance work in the Boston area includes work with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Ballet, the Florida (Tampa) Orchestra and Pro Arte Chamber Orchestra, among others. His past affiliations include Smithsonian Chamber Players, Brandenburg Ensemble (Vienna Choir Boys) and numerous radio and television performances. Timothy, maintains a private studio in Needham and Hingham (greater Boston area). He performs on a Gabrielli cello made in Florence in 1751.
On a personal note, Tim says his hobby is model trains, an appreciation he hopes to pass on to his children.

Double Bass



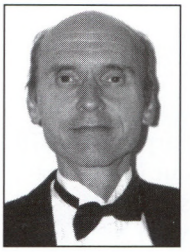
Derek Weller
Principal
Ann Arbor, MI

University of Michigan (MM, BM). Derek is on the faculty of the Interlochen Arts Academy at Eastern Michigan University. He is principal bass with the Michigan Opera Theater, a member of the Toledo Symphony Orchestra and is a freelance player with the Detroit Symphony Orchestra. Derek is a member of a select international committee organized to rewrite the Suzuki Bass Method.



Jon Thomas Keigwin
San Francisco, CA

Curtis Institute of Music. Jon has been a lifelong resident of Marin County where he has performed with numerous orchestras. He was acting principal bass of the New Century Chamber Orchestra and is currently a member of the Berkeley Orchestra.
On a personal note, Jon is a songwriter who has performed with his trio, The Plain Spoken Trio.



Bruce Moyer
Doylestown, PA

New England Conservatory (MM); Temple University (BA). Bruce is principal double bass with the Monterey Symphony and a member of Symphony of Silicon Valley. His past affiliations are with Philharmonia Baroque Orchestra and Portland (ME) Symphony. He freelances with every major ensemble in the San Francisco Bay Area. Bruce performs on an Andrew Hyde, Northampton, MA, c.1900 double bass.
On a personal note, Bruce spends his free time collecting and restoring antique double basses.

Harpsichord and Organ

Andrew Arthur
Organ, Harpsichord Soloist and Continuo
London, UK

Yuko Tanaka
Harpsichord, Fortepiano and Continuo
Oakland, CA

Michael Beattie
Organ, Harpsichord,
Adams Vocal Master Class Accompanist
Cambridge, MA

Charles F. Prestinari
Chorale Accompanist
Flanders, NJ

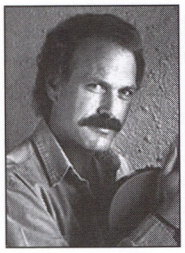
See Festival Soloist and Artistic Staff pages

Theoboro and Archlute

Richard Kolb
Beacon, NY

See Festival Soloist pages

Baroque Guitar



Terrence Farrell
Salinas, CA

Born in Salzburg, Austria Terrence began playing the guitar at the age of eight. He is noted for performances in concert, on television and in recordings. Numerous CDs are available at www.terrencefarrell.com.

Mexican Harp



William Faulkner
Salinas, CA

William has played harp since 1979, performing throughout California and the southwest as well as in Mexico. He studied with Arturo Mendoza and has given workshops at various festivals. Recordings are available at www.jaliscoharp.com.

Flute

Robin Carlson Peery
Principal
Seattle, WA

See Festival Soloist pages



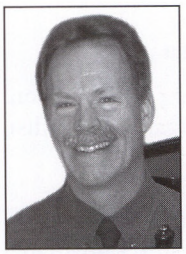
Dawn Loree Walker
Sunnyvale, CA

New England Conservatory (MM). Dawn has been principal flute with the Monterey Symphony since 1990. She has performed with the San Francisco Ballet, Opera and Symphony Orchestras. She has toured as principal flute with Western Opera Theater.

Oboe

Roger Cole
Principal
Vancouver, BC Canada

See Festival Soloist pages



Neil Tatman
Associate Principal
Tucson, AZ

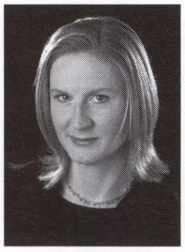
Indiana University (DM, MM); Lawrence University (BM). Neil is principal oboe with the Arizona Opera Company, Music in the Mountains and Desert Foothills Musicfest. He is a member of Arizona Wind Quintet. Formerly he was principal oboe with the Sacramento Symphony and a member of Agave Trio. Neil is a Professor of Oboe, University of Arizona. He has written a pedagogical text, *The Development of Basic Oboe Technique*. His articles are published by the Double Reed Society.



Ellen Sherman
Boston, MA

The Julliard School (MM); New England Conservatory of Music (BM). Ellen is principal oboe, Grand Rapids Symphony. She was formerly principal cor anglais with the New Zealand Symphony Orchestra, principal oboe of the Memphis and Virginia Symphonies. She was a past participant at the Santa Fe Chamber Music Festival, Schleswig-Holstein and Apple Hill Festivals. Ellen has toured Europe with the Utah Symphony in April 2005.
On a personal note, Ellen says her passion is participating in excellent music making. Her hobbies include swimming, cooking, travel, gardening, friends, books and a good bottle of red wine.

Clarinet



Ginger Kroft Barnetson
Principal
Sunnyvale, CA

San Francisco Conservatory of Music (MM); Northwestern University (BM). Ginger is a member of the Adorno Ensemble, Monterey Symphony Orchestra, Fresno Philharmonic, Santa Cruz Symphony. She has performed with the San Francisco Symphony, San Francisco Opera and Ballet Orchestras. In 2003 Ginger was added to the Vandoren International Artists list. Currently Ginger is a faculty member at Santa Clara University.
On a personal note, Ginger says her passion is living in the moment and making music in the moment. The motivation to practice is derived from the great anticipation of live concerts. Her non-musical interests include fine teas, swimming and amateur auto racing.



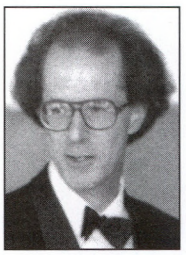
Bruce Foster
San Mateo, CA

Bruce serves as principal clarinet with the West Bay Opera and the New Music Works. As a freelancer he works with Opera San Jose, the Santa Cruz Symphony, the Monterey Symphony and makes frequent appearances as a chamber musician. He is affiliated with the Air Force Band of the Golden West and was a member of the Citywinds Woodwind Quintet. Currently he serves on the faculty of the Preparatory and Adult Extension Division of the San Francisco Conservatory of Music, the University of Notre Dame de Namur, Summer Music West, the Cazadero Performing Arts Camp, and the San Jose Youth Symphony.

Bassoon

Jesse Read
Principal
Vancouver, BC Canada

See Artistic Staff pages



Britt Hebert
Pittsburgh, PA

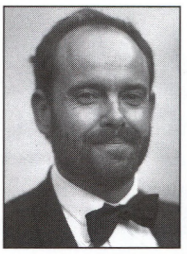
Eastman School of Music; Cleveland Institute of Music. Britt is a freelance musician in the Pittsburgh area. His past affiliations include Met Opera Orchestra, the Louisville Orchestra, Pittsburgh Symphony, San Diego Opera and San Diego Symphony. His past festival participation includes Aspen and Baldwin-Wallace Bach Festivals. He has CD recordings on Telarc and Koch International labels.
On a personal note, Britt says his musical influences include his father, a member of the Cleveland Orchestra and his uncle, a member of the Metropolitan Opera.

Horn



Christopher Cooper
Principal, Tower Music
San Rafael, CA

McMaster University (Honorary Doctorate); Boston University; San Francisco Conservatory. Christopher is a member of San Francisco Symphony and a former member of Canadian Brass (numerous world tours) and Empire Brass. He received a Grammy nomination (Take the Train) and Echo Klassic Award (The Goldberg Variations). He is active in movie score recording.
On a personal note, Christopher says he plays the horn because he saw one on Mr. Rogers Neighborhood. His hobbies include running, skiing and chasing after his twin boys.



Loren Tayerle
Tower Music
San Francisco, CA

Loren is currently with the San Francisco Conservatory. He is Conductor, De Anza Chamber Orchestra and principal horn, San Francisco Chamber Orchestra. He is a member of Marin Symphony and Berkeley Symphony.

Trumpet

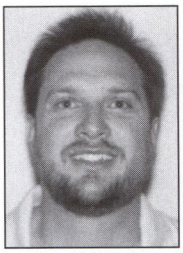
Wolfgang Basch
Principal
Wiesbaden, Germany

See Festival Soloist pages



Susan Enger
Tower Music
Memphis, TN

17th season in Carmel. Northwestern University. Currently Susan is a member of the Memphis Symphony. Formerly she was associate principal trumpet of the Montreal Symphony and principal trumpet of l'Orchestre Symphonique de Quebec.
On a personal note, Susan says her first musical experience was winning a concerto competition with the Minnesota Orchestra as a teenager. In her free time she enjoys cooking and yoga.



Leonard Ott
Tower Music
Castro Valley, CA

California State University, Hayward (BA). Lenny is on the faculty at the University of the Pacific, Stockton. He has an active freelance career, including Modesto Symphony and Oakland East Bay Symphony. He has been an extra trumpet with San Francisco Symphony in past years.
On a personal note, Lenny enjoys outdoor activities such as kayaking, mountain biking, scuba diving and skiing. He says he is looking forward to introducing his two young daughters to adventure vacations.

Trombone

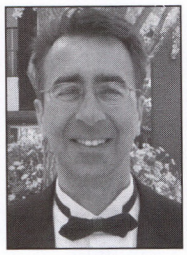


Bruce Chrisp
Principal, Tower Music
Woodland, CA

San Francisco Conservatory of Music (MM); University of Michigan (BME). Bruce is Principal Trombone of the Santa Rosa, Napa Valley, Marin and Vallejo Symphonies, and the Fresno Philharmonic. He has performed with San Francisco and Oregon Symphonies and the Mozart Festival in San Luis Obispo.
On a personal note, Bruce says one of his earliest musical influences was accompanying his parents to the Sacramento Symphony as a child. A conservationist, he runs his home on solar electricity and runs his Mercedes on vegetable oil.

Suzanne Mudge
Tower Music Director
Bend, OR

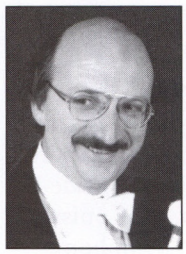
See Artistic Staff pages



Wayne J. Solomon
Tower Music
Fresno, CA

Wayne is a member of the Monterey Symphony, Modesto Symphony Orchestra and the Fresno Philharmonic. His past associations include the Napa Valley and Santa Cruz Symphonies. He is a frequent performer with the Pacific Symphony Orchestra in Santa Ana. He has also performed with the San Francisco, San Diego and Minnesota Symphonies and the San Francisco Ballet Orchestra. Wayne is on the faculty at the University of California, Santa Cruz. He is a past festival participant at Music in the Mountains, Cabrillo Music Festival and the American Institute of Musical Studies in Graz, Austria.
On a personal note, Wayne's passion lies in nature. An avid bicycle rider/racer, he logs almost 9,000 miles annually. He enjoys a plethora of outdoor activities including hiking, skiing, and snowshoeing.

Timpani



Kevin Neuhoff
Tower Music
San Francisco, CA

St. Louis Conservatory of Music (BM). Kevin is principal percussion and/or timpanist of Marin, Berkeley, Fremont Symphonies and San Francisco Opera Center Orchestra. He is a frequent performer with California, Oakland and Sacramento Symphonies, as well as with the San Francisco Symphony. He performs Broadway shows, contemporary music with Earplay, TV and film recordings. He performs on a reproduced Baroque timpani made by Aehnelt-Lefima of Cham, Germany. Kevin tours regularly with Western Opera Theater. His playing can be heard on the Harmonia Mundi, Triloka, New Albion and Nonesuch labels.
On a personal note, Kevin's hobbies include traveling, cooking and golfing.

Festival Chorale

Soprano



Corey Carleton
Los Angeles, CA

Indiana University (MM); UC Berkeley (BA). Corey performs with The Concord Ensemble, De Angelis, Los Angeles Chamber Singers and Cappella. She was a soloist for Bach's *St. John Passion* with Musica Angelica Orchestra and for Arvo Part's *Stabat Mater* in Hertz Hall, Berkeley, CA.
On a personal note, Corey says her first musical experience was singing "Twinkle, Twinkle Little Star" with Bob from Sesame Street at age 4.

Susan Consoli
Andover, MA

See Festival Soloist pages



Colleen Hughes
Bloomington, IN

Indiana University (BM). Colleen is currently a graduate student, working toward her Masters in Voice at Indiana University. She has sung with Apollo's Voices for the Indianapolis Symphony.
On a personal note, Colleen's first musical influence was her father, a composer. She sang in her first musical, Sleeping Beauty, *at age 6.*

Sherezade Panthanki
Adams Vocal Master Class Fellow
Urbana, IL

See Adams Vocal Master Class pages



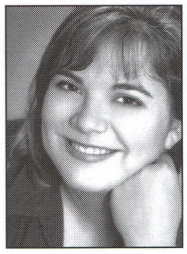
Marcy Richardson
Grosse Pointe, MI

Indiana University (MM), (BM). Marcy is starting her second year as a resident artist with the Orlando Opera. She has performed *Le Nozze di Figaro, L'Eliser d'Amore* and *Les Contes d' Hoffmann* to name a few.
On a personal note, Marcy says her earliest influence was the pop singer Madonna. In her free time, she enjoys running and good wine.



Kristen Watson
Topeka, KS

Recently toured as a soloist with Boston Baroque in Monteverdi's *Vespers of 1610,* performing at Ravinia, Tanglewood, and Disney Hall. She has sung with the Handel and Haydn Society, Columbus Bach Ensemble, the Pittsburgh Camerata, and Emmanuel Music. Opera audiences have heard her in productions with Boston Lyric Opera, Opera New England, Opera Boston, the Boston University Opera Institute, and Opera Theater of Pittsburgh.



Angelique Zuluaga
Bloomington, IN

University of Indiana (MM). Angelique began her singing career in Cali, Colombia where she appeared in several major operatic roles with the Dolmetsch Ensemble and as a soloist with the Orquesta Sinfonica Del Valle. She is co-founder of Fenix De Los Ingenios, an early music ensemble. Currently, Angelique is completing a double masters in voice and early music.

Mezzo-Soprano

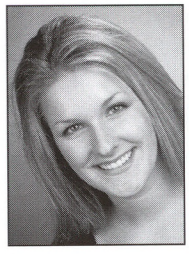
Alice Kirwan Murray
Los Angeles, CA

See Festival Soloist pages



Elizabeth Johnson
Memphis, TN

Indiana University (MM); University of Mississippi (BM). Currently on the faculty of Murray State University in Kentucky, Elizabeth has performed the role of Mother in *Amahl and the Night Visitors,* Dorabella in *Cosi fan tutte,* and Orlofsky in *Die Fledermaus.*
On a personal note, Elizabeth created and performed an original children's opera while in high school.



Kathryn Leemhuis
Bloomington, IN

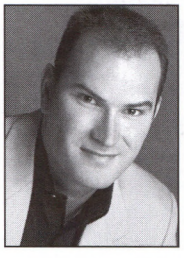
Oberlin College (BM). Kathryn is currently a graduate student at Indiana University. Her operatic roles include roles in Mozart's *Cosi fan tutte, Dido and Aeneas* in Buenos Aires, Strauss' *Electra* with the Cleveland Orchestra, Britten's *A Midsummer Night's Dream* at Tanglewood, Mozart's *Le Nozze di Figaro, Hansel und Gretel* and *Albert Herring.*



Patricia Thompson
Bloomington, IN

Indiana University (MM); St. Olaf College (BM). Currently, Patricia is a third year doctoral student at Indiana University. She is affiliated with Indiana University Opera Theater, Minnesota Opera, Plymouth Congregational Church Choir, The Ensemble Singers of the Plymouth Music Series and Dale Warland Singers.
On a personal note, Patricia says singing in church had a huge influence on her. She started singing solos around age 8 and found she loved to sing in front of people.

Countertenor

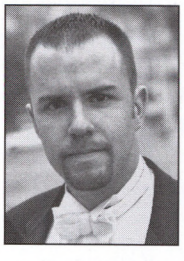


Daniel Bubeck
Philadelphia, PA

Indiana University (MM); University of Delaware (BM); Peabody Conservatory. 2004 Adams Vocal Master Class Fellow. Currently with the Los Angeles Philharmonic and American Bach Soloists, Dan's accomplishments include the world premiere of John Adams' *El Nino* at the Theatre du Chatelet and the subsequent recordings and DVD. He has recorded for Nonesuch and Harmonia Mundi labels.
On a personal note, Dan's passion is his faith. His motivation comes from his desire to be faithful in using the gifts that God has given him. Dan's biggest influence was experiencing Handel's Messiah *at age 7.*

Jonas Laughlin
Adams Vocal Master Class Fellow
Cambridge, MA

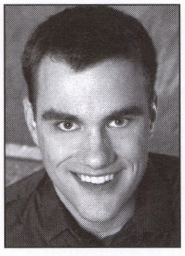
See Adams Vocal Master Class pages



Jay White
College Park, MD

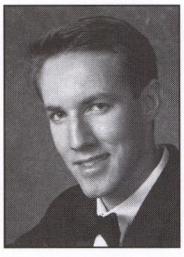
University of Maryland (DMA); Indiana University (MM); University of Maryland (BM). Jay recently accepted a position at De Pauw University in Indiana. He spent eight seasons with Chanticleer as well as the Smithsonian Players, Tafelmusik and Philharmonia Baroque Orchestras, among others.

Tenor



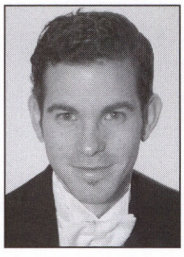
Matthew Anderson
Boston, MA

New England Conservatory (MM); Harvard (BA). Matthew currently performs with Boston Lyric Opera, Handel and Haydn Society and Emmanuel Music. Affiliated with Cantata Singers, Belmont Open Sing, frequent soloist at churches and temples throughout the Boston area. Other credits include *Turn of the Screw, The Bartered Bride,* and *H.M.S. Pinafore.*



Nathan Bick
Bloomington, IN

Indiana University (MM). Nathan has performed numerous roles with IU Opera Theater and in a variety of concert venues. He debuted at Carnegie Hall in Mozart's *Coronation Mass.* He is associated with Brevard Music Festival, Bloomington Early Music Festival and Opera Aegean. His repertoire includes Schubert, Mendelssohn, Handel, Stravinsky, Bach and Rachmaninoff.



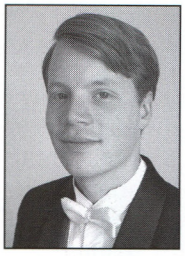
Pablo Corá
Los Angeles, CA

Indiana University School of Music (DM), (MM); Ithaca College (BM). Originally from Buenos Aires, Pablo is associated with Theatre of Voices, The Concord Ensemble, LA Master Choral, LA Chamber Singers, Capella, Musica Angelica, among others. He has numerous recordings on labels such as Nonesuch, Dorian, RCM, Harmonia Mundi, Gothic and HMU.



Sean Fallen
New York, NY

Indiana University School of Music (MM). Resident Artist with Minnesota Opera; apprentice with Santa Fe Opera. In 2002-2003 he made his European debut as Borsa *(Rigoletto)* with Festival Lyrique en Belle Ile en Mer and his New York City Opera debut as the Second Nazarene *(Salome).* Concert performances in 2005 and 2006 included *Messiah* performances with The American Bach Soloists and the National Chorale, and the Bach *B Minor Mass* at the Berkshire Choral Festival. He also performed the role of Don Ottavio in Connecticut Lyric Opera's production of *Don Giovanni.*

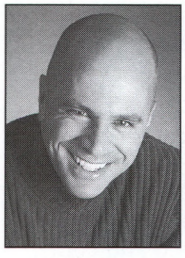


Daniel Hutchings
San Francisco, CA

Oberlin College (MA), (BM). 2003 Adams Vocal Master Class Fellow. Currently a freelance artist, Daniel is affiliated with the San Francisco Bach Choir, American Bach Soloists and Philharmonia Baroque.
On a personal note, Daniel says he enjoys software, home brewing and poker.

Scott Joseph Mello
Adams Vocal Master Class Fellow
New York, NY

See Adams Vocal Master Class pages



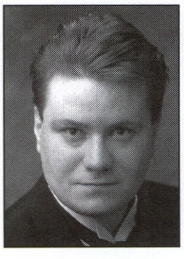
Ryan Turner
Andover, MA

Boston Conservatory (MM); Southern Methodist University (BM). 2002 Adams Vocal Master Class Fellow. Currently on the faculty of Boston College, Ryan is affiliated with Handel and Haydn Society, Mark Morris Dance Group, Emmanuel Music, Apollo's Fire, Boston Camerata, Seattle Baroque and Boston Baroque.
On a personal note, Ryan is married to one of our musicians, Susan Consoli.

Baritone / Bass

Mischa Bouvier
Adams Vocal Master Class Fellow
Shirley, NY

See Adams Vocal Master Class pages



Jeffrey Fields
San Jose, CA

University of Iowa (BM). 1998 Adams Vocal Master Class Fellow. Jeff performs regularly throughout California. He sings with Philharmonia Baroque Orchestra, American Bach Soloists, San Francisco Concert Opera and Berkeley Opera. He is associated with the Mountains Festival, the Bach Society of St. Louis, the San Francisco Bach Choir, among others. Recent performances include Bach's *Magnificat, St. Matthew Passion,* Mozart's *Requiem,* and Bach's *B Minor Mass.* Jeff studied and taught voice at the University of Iowa.



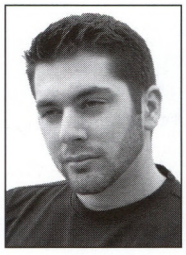
Scott Graff
Long Beach, CA

California Institute of the Arts (MFA); Occidental College (BA). Scott's career includes performing with LA Master Chorale, Orange County Opera, The Concord Ensemble, Long Beach Opera and more.
On a personal note, Scott's hobbies include cycling—he has cycled from Monterey to LA—astronomy and theater.



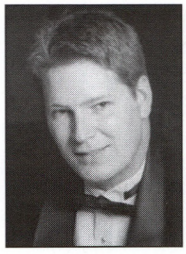
Tim Krol
New York, NY

Michigan State University (BA). 2004 Adams Vocal Master Class Fellow. Tim has performed with the San Francisco Ballet and the Minnesota Orchestra. Currently he is with the Trinity Wall Street Choir in New York City.
On a personal note, Tim enjoys cooking, film and voiceover.



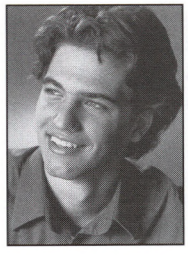
Nikolas Nackley
Piedmont, CA

New England Conservatory (MM). Currently Nikolas is involved in educational outreach with the Handel and Haydn Society. He is also affiliated with Opera Boston, Boston Lyric Opera and New England Chamber Opera.
On a personal note, Nikolas, in his free time, enjoys baseball, fishing, cooking and wine.



Sumner Thompson
Boston, MA

Indiana University (MM); Emory University (BA). Sumner is affiliated with Apollo's Fire, Boston Baroque, Tafelmusik, Boston Early Music Festival and Pacific Baroque Orchestra.
On a personal note, Sumner enjoys cycling, electric bass guitar and historical renovation.



Douglas Williams
Farmington, CT

New England Conservatory (BM). Currently pursuing a masters degree in music at Yale, Doug has performed with Boston Early Music Festival, Emmanuel Music, and Handel and Haydn Society.
On a personal note, Doug enjoys character acting, comedy, jazz and outdoor activities.

Festival Chorus

Soprano



Ida Barber
Pacific Grove

7th year with CBF. Pacific Lutheran University, San Francisco State University (BS). Oncology/Hospice nurse. Pacific Lutheran Choir of the West, I Cantori di Carmel, Camerata Singers. Gardener, golfer, traveler, grandmother.



Cathryn Blake
Monterey

11th year with CBF. Monterey Peninsula College. I Cantori di Carmel, other choruses, soloist for several churches.



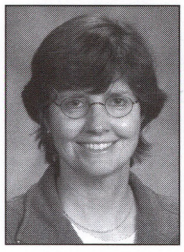
Pamela Cain
Pacific Grove

2nd year with CBF. BA in Telecommunications and Film from San Diego State University. Currently a financial advisor. Enjoys traveling, hiking, and writing.



Beverly Dekker-Davidson
Redwood City

4th year with CBF. Syracuse University (MA), Converse College (BA). Carnegie Mellon Fellow. San Mateo County Adolescent Services Manager, Organist/Choir Director, Los Altos Lutheran Church.



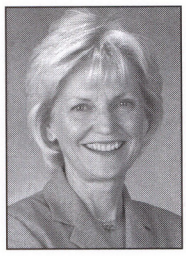
Elaine DeMarco
Pacific Grove

2nd year with CBF. University of the Redlands (BS). Math teacher. Camerata Singers, St. Mary's Church Choir, Bethlehem Lutheran Choir, Shape Notes, and Madrigals.



Lucy Faridany
Carmel Valley

2nd year with CBF. Royal Academy of Music (London), postgraduate diploma in piano accompaniment. Third generation with Carmel Bach Festival following grandmother Nancy Morrow and her mother, Nana Faridany.



Agneta Lenberg
Carmel Valley

Kent State University (PhD), University of Gothenburg, Sweden (MA). Directs sales and marketing of educational software company. Music studies in piano, organ and voice.



Marilyn Maxner
Monterey

2nd year with CBF. Augsburg College, UC Berkeley. Retired law office manager. Church and community volunteer. Church choir and organist with Bethlehem Lutheran Church in Monterey. Hong Kong Bach Choir, Monterey Opera Association Chorus, Camerata Singers of Monterey County.



Ann McCown
Menlo Park

Stanford (AB), UC Berkeley (MA). Independent technical writer in Silicon Valley. Instrumental musician, she sings with the Symphony Silicon Valley Chorale and the Stanford Memorial Church Choir. Treasurer and on the Board of San Francisco Choral Artists, a 24-voice a cappella chamber choir.



Nancy Opsata
Monterey

27th year with CBF. Golden Gate University (Master of Public Administration), University of Washington (BS). Psychiatric nurse at CHOMP. Program coordinator, manager and group therapist. Student of watercolor painting and architectural illustrator.



Dottie Roberson
Monterey

36th year with CBF. UC Santa Cruz (BA). Carmel Music Society, Soloist with Monterey Presbyterian Choir, Monterey Symphony Chorus, Hidden Valley Opera, Camerata Singers. Founding member of I Cantori di Carmel.

Alto



Betsy Baumgardner
Burlingame

2nd year with CBF. Julliard (MA). Full time musician, associated with Masterworks Chorale in Houston. Enjoys hiking, knitting and interior design.



Barbara Bown
Carmel

3rd year with CBF. Gallaudet University (MA), UC Riverside (BA). Employed by Social Security Administration. Active church musician, All Saints Choir and Evensong Choir, Santa Cruz Chorale, I Cantori di Carmel, Monterey Symphony Chorus. Fluent in Sign Language.



Sandra Bryant
Salinas

2nd year with CBF. Project Manager for HSBC Technical Services. Camerata Singers and operas. Enjoys reading and traveling.



Jane Buffington
Lincoln

7th year with CBF, former board member. Hamline University, University of Minnesota, X-ray technician. Nationally ranked tennis player and ice skater. Monterey Symphony, Visalia Symphony. Presently sings at St. Luke's Episcopal Church in Auburn.



Elaine Cecile
Pacific Grove

7th year with CBF. University of Washington (BLA), Indiana University (BA). Currently a landscape architect. Affiliated with Louisville Youth Orchestra, Beaverton Chamber Symphony, St. Mark's Cathedral, Seattle. Enjoys hiking, photography and travel.



Phyllis Edwards
Monterey

1st season with CBF. Boston University (M of Education), Wheaton College (BA). I Cantori di Carmel, Voci A Cappella Ensemble, Forest Theatre, MPC Theatre, School Principal, District Curriculum Director, avid gardener, hiker and traveler.



Eve Forrest
Monterey

2nd year with CBF. Claremont Graduate University (PhD), Christian-Albrechts-University (Germany) Fullbright Scholar, Whitman College (BA). Retired mathematician. Camerata Singers, recorder player, cantor, St. Angela's Catholic church, other choruses and music festivals. Enjoys volunteering, reading, journaling and hiking.



Lupita Harrison
Carmel

10th year with CBF. Catholic University (MM), Marymount College (BA), Music Conservatory (Cuba). Retired from Nestle, former Associate Professor of Music at Marymount College, Tarrytown, NY. Santiago Philharmonic, Washington National Symphony.



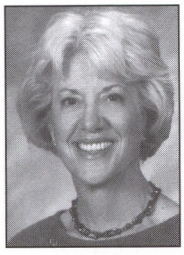
Astrid Holberg
Monterey

4th year with CBF. MD, Harvard Medical School; Pediatrician. BA, UC San Diego, major in cell biology; minor in music performance, violin and voice. I Cantori di Carmel.



Madeline Littlefield
Pacific Grove

24th year with CBF. Smith College (EdM), Wheaton College (BA). Music teacher, educational consultant. Founding director Early Childhood Unit, All Saints Day School. Director, The Wayfarer Preschool. Master teacher Smith College Laboratory School. Founding member of I Cantori di Carmel.



Mary Clare Martin
Monterey

1st season with CBF. Texas Tech University (MM), (BA). Music Director at Unitarian Universalist Church, worked with Alice Parker on her commissioned Mass at Grace Cathedral in San Francisco.



Susan Mehra
Pacific Grove

12th year with CBF. The Fielding Institute (PhD), Sonoma State University (BA). Clinical psychologist, full-time private practice in Monterey. I Cantori di Carmel, Director of VOCI A Cappella Chamber Ensemble.



Nancy Miccoli
Seaside

4th year with CBF. Escrow assistant in Monterey. 1984 Olympic Honor Choir, Lexington Singers, Camerata Singers, San Carlos Church Choir.



Frances Rossi
Pebble Beach

UC Santa Barbara (MA), (BA). Former Director of Religious Education and Music at St. Michael's Church, Delta, CO. Violin, Valley Symphony Orchestra, Suzuki method instructor. I Cantori di Carmel, VOCI, Carmel Mission Choir. Fiction writer. Her story, *As a Bird,* involves the Carmel Bach Festival.



Christine Shiber
Pacific Grove

1st year with CBF. Pacific School of Religion, Berkeley (M. Div.), Cornell University (BA). Pastor of First United Methodist Church in Pacific Grove. Affiliated with Cantare Con Vivo in Oakland. Hobbies include hiking, gardening, walking and dancing.



Jean Widaman
Carmel

17th year with CBF. Brandeis University (PhD), (MFA), Occidental College (BA). Santa Catalina School music teacher, Director of Music at All Saints Church, Carmel. Occidental College Glee Club, Los Angeles Master Chorale, Brandeis University Early Music Ensemble, Santa Cruz Chorale, Monterey Symphony Orchestra Chorus.



Marilyn Wilcox
Seaside

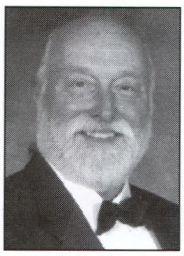
2nd year with CBF. Previous chorus member 1974-77. CSU, Fresno (BA). Academic Support Center Coordinator at Monterey Peninsula College. Fresno Community Theater, I Cantori di Carmel, Community Church of the Monterey Peninsula.



Peg Wittrock
Pacific Grove

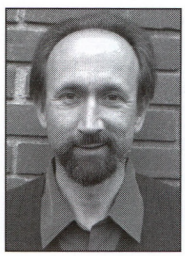
4th year with CBF. Purdue University (MS), Miami of Ohio (BS). Maintains private practice in speech/language pathology including work with dyslexic students at Chartwell School. Camerata Singers. Enjoys gardening and oil painting.

Tenor



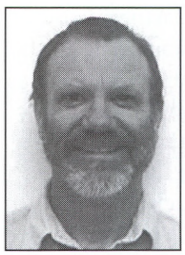
Thomas Barber
Pacific Grove

6th year with CBF. UCLA (Masters degree in Large Scale Systems Optimization). Retired after three decades as a rocket scientist at the Caltech Jet Propulsion Laboratory. Enjoys watercolors, golf and traveling. Hopes to learn to play his 1964 Everly Brothers Gibson guitar.



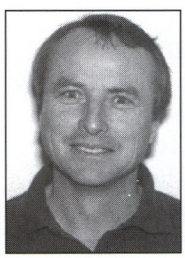
David Canright
Del Rey Oaks

1st year with CBF. UC Berkeley (PhD), UCLA (BS). Associate professor of mathematics at the Naval Postgraduate School. I Cantori di Carmel, Monterey Opera Association, active composer and rock climber.



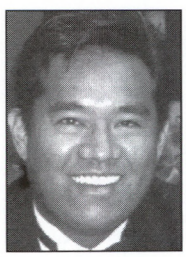
Larry Davidson
Redwood City

4th year with CBF. Whitman College, Stanford. Manager of event and labor services at Stanford. Artist, trumpet player, videographer, event manager and singer with the Oregon Shakespearian Festival Association.



Patrick Lynch
Monterey

29th season with CBF. A Monterey Peninsula general contractor. I Cantori di Carmel founding Board member; former choir director, St. John's Chapel.



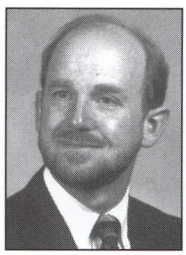
Robert Ramon
Pacific Grove

9th year with CBF. Monterey Peninsula College, Bethany College. Customer Service Manager, worship leader, church music director. I Cantori di Carmel, Camerata Singers.



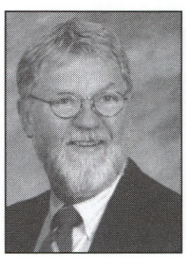
Mark Stevens
Corral de Tierra

3rd year with CBF. Rensselaer Polytechnic Institute (MS), United States Military Academy at West Point (BS). Licensed Professional Engineer. Faculty, Naval Postgraduate School. Lt. Col., USA, Retired. West Point Glee Club, Marin Consort Chorale, Marin Symphony Festival Chorus, I Cantori di Carmel and numerous church choirs.



Mark Wendland
Monterey

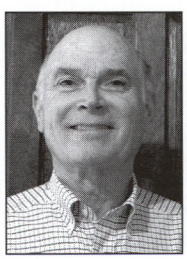
10th year with CBF. St. Paul School of Theology (M Div), Eastern Illinois University, University of Nebraska (BA). Minister at Carmel Church of the Wayfarer. Per Diem Chaplain at CHOMP. Co-Founder of I Cantori di Carmel, Central Valley Chorale, SF Bay area Cantori Con Vivo, tenor soloist with Handel's Messiah, Sacramento Symphony.



David Wittrock
Pacific Grove

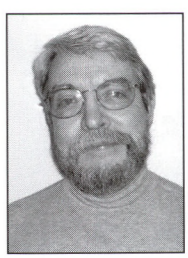
4th year with CBF. San Jose State (BS). Currently associated with DLIFLIC. Casper in *Amahl and the Night Visitors,* Camerata Singers, Barbershop, church choir, blacksmith.

Baritone / Bass



Jack Arnold
Pebble Beach

UC Berkeley Mens Glee Club and Senior Mens Octet, Monterey First Presbyterian Church Chancel Choir, I Cantori di Carmel, Camerata Singers. Biology Teacher(retired), York School, Monterey, CA. Enjoys nature study, photography, grandchildren, encouraging others.



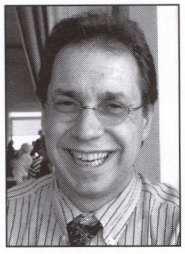
Aaron Barnes
Palo Alto

3rd year with CBF. University of Chicago (PhD). NASA Ames Research Center, San Francisco Bach Choir, Sine Nomine, San Mateo Masterworks Chorale.



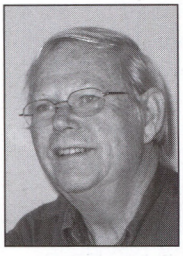
Rex Buddenberg
Monterey

13th year with CBF. Naval Postgraduate School (MS), US Coast Guard Academy (BS). Faculty, NPS, Information Technology Architecture, Plowshares into Swords networking. Trumpet, horn, voice, organ with bands, orchestras and choruses.



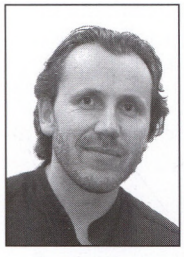
Jeff DeMarco
Pacific Grove

2nd year with CBF. UC Riverside (MA). Currently with DeMarco Law Offices and Choir Director of Bethlehem Lutheran Church. Camerata Singers, St. Mary's Episcopal, Pastyme Music.



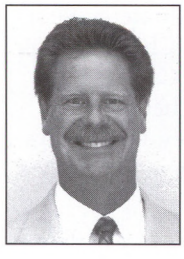
William Gee
Monterey

2nd year with CBF. San Francisco State University (BA). Music teacher at International School Monterey. San Francisco Symphony Chorus, Ventura, Monterey Symphony (trumpet). Enjoys skiing and hiking.



Vinz Koller
Carmel

11th season with CBF. Monterey Institute of International Studies (MA), University of Zurich (BA). Sociologist, research, evaluation, training, technical assistance for US Department of Labor. Started singing as a boy soprano with his father's choir in Schaffhausen, Switzerland.



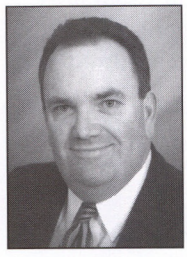
Frank Raab
Carmel

4th year with CBF. Stanford (BA). President and Founder of Spectrum Software Services, Inc. Former Navy Pilot, Airline Pilot and one of five authors of Microsoft Visual Basic.



Robert Richmond
Monterey

3rd year with CBF. CSU, Bakersfield (MA), Brown University (AB). English teacher at Everett Alvarez High School, 18 years in Bakersfield Symphony.



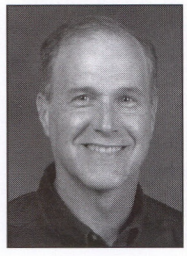
Michael Russell
Salinas

2nd year with CBF. Cleveland Chiropractic College (DC), University of Redlands (BA). Chiropractic private practice, Camerata Singers, Carmel Forest Theater, Ariel Theatrical. Reader and political blogger. This year Michael will share the stage with his son, Robin.



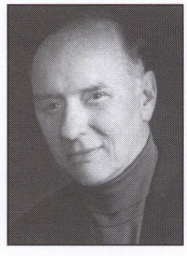
Robin Russell
Salinas

2nd year with CBF. Hartnell College Student. Last year Robin sang in the Youth Chorus. Camerata Singers, Stanislaus Music Camp, Washington Middle School Jazz Chorale, Salinas High A Cappella Choir. Robin's father is chorus member Michael Russell.



Larry Smith
Carmel

Boston University (MBA), University of Michigan (MA), Yale University (BA). Senior Vice President of West Marine. Yale Glee Club, Yale Spizzwinks, Apollo Club of Boston, The Hartford Chorale, Concert Choir and Scola of Christ Church Cranbrook and I Cantori di Carmel.



Don Trout
Monterey

26th year with CBF. University of Nebraska (DDS), (BS). Dentist, retired. Charter member of I Cantori di Carmel, Monterey Presbyterian Church Choir, VOCI A Cappella. Enjoys delivering Meals on Wheels and golfing.

Youth Chorus

John Koza
Director
Salinas, CA

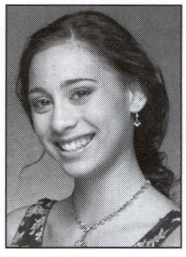
See Artistic Staff pages

Soprano



Katie Carroll
Carmel High School

3rd year with CBF Youth Chorus. Life-long passion for music. Katie has performed in CMEA-ACDA honor choirs, and is a three-year member of the Carmel High School audition-based chamber group. She has sung in the first Monterey Jazz Festival Honor Vocal Ensemble, which performed at the Next Generation Jazz Festival in April.



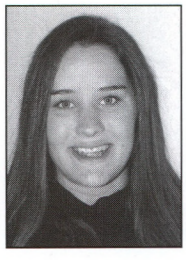
Melissa Czerwiak
Independent Study

3rd year with CBF Youth Chorus. Melissa is a recent graduate of Grace Academy. She enjoys singing as an avocation.



Ariel Dooner
Monterey High School

1st year with CBF Youth Chorus. Ariel has been singing for as long as she can remember and is in her school chorus. She also likes to swim, bake and read.



Samantha Harrison
Salinas High School

1st year with CBF Youth Chorus. She loves to sing and was a member of Bel Canto Choir at Salinas High and will be in the A Cappella choir next year. She has competed gymnastics at Elite Gymnastics Academy.



Brittney Kessler
Monterey High School

Bach Festival Youth Choir 2004 and 2005; CCS Honor Choir 2006; ACDA Women's Honor Choir 2006 (Salt Lake City); Pacific Reperatory Theatre (Carmel); Forest Theatre Guild (Carmel).



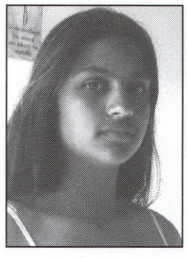
Maggie King
Salinas High School

2nd year with CBF Youth Chorus. Maggie is a junior at Salinas High School. Currently sings in the Salinas High A Cappella Choir and has performed in many productions with The Western Stage.



Sylvia Kolb
Poughkeepsie Day School

1st year with CBF Youth Chorus. Sylvia lives in Beacon, NY. Her favorite pursuit is ballet and she also likes jewelry making, sewing and cooking.



Rachel Lowery
Pacific Grove High School

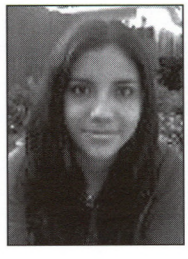
1st year with CBF Youth Chorus. Lifelong love of singing. Rachel accepted on behalf of Pacific Grove Middle School Choir the First Place trophy and Best Overall trophy at the 2006 Music in the Parks Competition held at Great America. In addition to her strong passion for song, she loves sports, family, friends and her school.



Allison Preece
Stevenson School

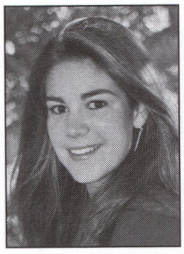
Besides taking voice lessons, Allison plays the oboe, English horn, flute, saxophone, and guitar. She loves music and hopes to pursue it as a career. Outside of music, Allison is an active volleyball player. She loves to be with friends and family all the time, and they are the light in her life.

Alto



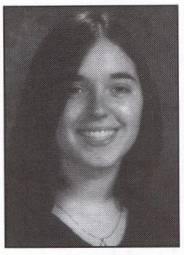
Chantal Costa
Monterey High School

1st year with CBF Youth Chorus. Chantal is a postive, family-oriented, active young woman who enjoys all types of music and sports.



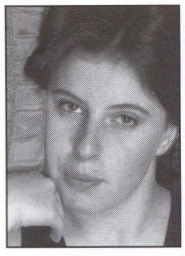
Meja Aldrich
Salinas High School

2nd year with CBF Youth Chorus. Lifelong appreciation of music. Meja is a member of the Salinas High A Cappella Choir. Other interesets include horse training and all varieties of music.



Christine Anloff

1st year with the CBF Youth Chorus. Christine has been singing since the eighth grade, and is a member of her high school chamber choir. She has participated in the Central Coast Section Honor Choir, and is a member of the Regional Honor Choir.



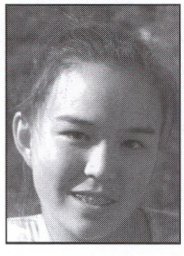
Michelle Clark
Monterey High School

2nd year with CBF Youth Chorus. Michelle has been singing for as long as she can remember and has performed in chorus and drama classes since junior high school. She hopes to continue to perform while attending college and thereafter.



Victoria Hoefler
Monterey High School

1st year with CBF Youth Chrous. Victoria began singing in her seventh grade chorus in Boise, ID. Currently she is a member of the Monterey High School Choir. She has been accepted to the Art Academy at Monterey High School.



Stephanie Johnson
York School

2nd year with CBF Youth Chorus. Stephanie has been involved with both honor and state choirs. She has received a scholarship to the Monterey Jazz Festival Camp and most recently performed as Princess Amneris in the Forest Theater's production of *Aida*.



Emily King
University of Northern Colorado

3rd year with CBF Youth Chorus. A graduate of Salinas High School, Emily will attend the University of Northern Colorado as a Theatre Education major. Has sung in Salinas High's A Cappella Choir, Camerata's Futures Program, church choirs, and school drama productions.



Lindsay McClure

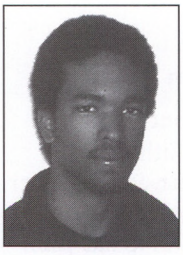
1st year with CBF Youth Chorus. Lindsay was a member of the Salinas High School A Cappella Choir and performed in New York and at the Toronto International Choir Festival. She will begin college in the fall and hopes to have a career in music production.



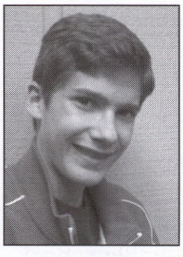
Alice Rosenthal
Monterey High School

2nd year with CBF Youth Chorus. Alice is active in music and drama. She has sung wiht the Monterey High School Chorus and various honor choruses throughout California. In 2004 she toured Europe with the Sound of America National Honor Choir.

Tenor

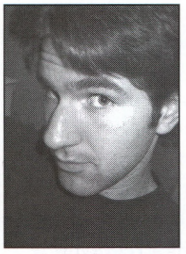


Michael Blackburn
Independent Study



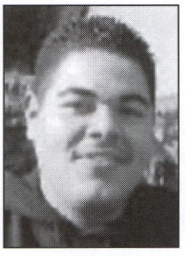
Robbie Lee
Pacific Grove High School

2nd year with CBF Youth Chorus. Robbie likes musical theatre and tries to be in as many shows as he can.



Michael Maisonneuve
Salinas High School

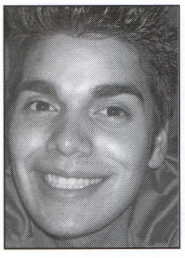
2nd year with the CBF Youth Chorus. Michael has sung with the Washington Middle School Jazz Chorale, the Salinas High School A Capella Choir and the Camerata Singers Futures Program. He is currently studying at the Opera Institute of California in San Jose and plans to attend CSU Stanislaus with an emphasis on music education.



Jorge Torrez
Salinas High School

2nd year with CBF Youth Chorus. Jorge has sung with the Salinas High School A Cappella Choir, the 2005 Regional Honor Choir, CCS 2006 Honor Choir, and the Camerata Singers Futures Program. Other activities include soccer and lacrosse.

Bass



David Luna
Salinas High School

2nd year with CBF Youth Chorus. David currently sings with the Salinas High School A Cappella Choir. He also sings in a high school group at Salinas First Presbyterian. David enjoys playing soccer for Salinas High and acting in the school's Fall and Spring productions.



Jeff Penprase
Monterey High School

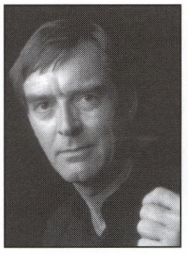
2nd year with CBF Youth Chorus. Jeff has sung since fifth grade. He is a 6-year member of the CCS Honor Choir and a 3-year member of the Regional Honor Choir. He has participated in the Camerata Futures Program and has appeared in school and local musical productions.



Robin Russell
Hartnell College

2nd year with CBF Youth Chorus. Robbie has sung with Camerata Singers, Washington Middle School Jazz Chorale, Stanislaus Music Camp and the Salinas High School A Cappella Choir.

Instrumentalists



Roy Malan
Violin
Santa Cruz

Concertmaster of SF Ballet and SF Contemporary Music Players. Ray studied with Yehudi Menuhin, Ivan Galamian and Efrem Zimbalist. He is currently on the faculty of UCSC.



Jane Orzel
Bassoon
Salinas

Indiana University, San Jose State (MA). Jane plays principal bassoon wiht the Santa Cruz and Monterey Symphonies and Ensemble Monterey. She is a lecturer at UCSC and is also Music Director/Organist at First United Methodist Church in Salinas.



Nancy Skei
Cello
Monterey

Nancy holds a Masters Degree in cello performance and has taught cello and chamber music at Western Carolina University, CSU Humboldt and CSU Fresno. Currently, she teaches cello at Santa Catalina School, performs with the Montery Symphony and the Monterey Bay Symphony, concertizes and teaches privately.



Tiffany Truett
Accompanist and Positive Organ
San Francisco

San Francisco Conservatory student. Co-conductor of Cante Libre Chorus. Tiffany has toured Europe and Russia as organist and singer with I Cantori di Carmel.



Lila Woolman
Violin
Carmel Valley

Lila is a graduate of the University of Colorado and the Julliard School. She has performed with the Monterey Symphony, Aspen Festival Orchestra, Western Stage and PacRep.

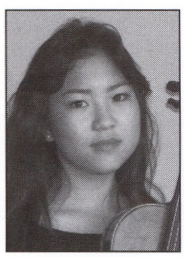
Young Artists

These eleven young musicians were selected from nearly 30 students, ages 8 to 18, who auditioned in April for a panel of judges selected by the Carmel Bach Festival. We are delighted to showcase these talented soloists from Monterey and Santa Cruz Counties in our Fourth Annual Young Artist Concert.



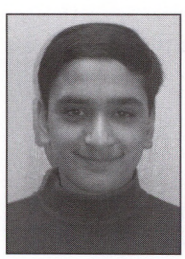
Sarah Chang
Piano

Sarah Chang is 13, studies piano with Barbara Ruzicka, and attends Peninsula Adventist School. Sarah also studies violin and voice, and enjoys painting and beadwork, reading (fantasy, mystery) and outdoor activities like hiking and playing tennis. Last spring she traveled to Peru with her family to help build a church. This is Sarah's fourth appearance in the Young Artist Concert.



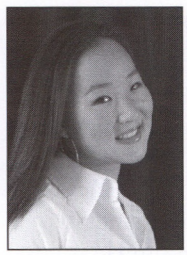
Elizabeth Cho
Viola

Elizabeth Cho, 15, is a student at Pacific Grove High School. She is a member of the Youth Music Monterey Honors Orchestra, and is learning jazz piano. She studies viola with Rochelle Walton and piano with William Riddlespurger. Elizabeth is grateful to them for their guidance, and also to her school music teachers Dave Hoffman and Gary Stotz. In her free time she enjoys soccer, learning the unicycle, and is a budding gourmet cook.



Shouvik Dutta
Piano

Shouvik Dutta, 13, attends Pacific Grove Middle School. A piano student of Barbara Ruzicka, he is a winner of the MTAC Scholarship Auditions, and has played at the Junior Bach Festival in Berkeley. He plays 1st Trumpet in the PG Middle School Advanced Band and is a member of the Youth Music Monterey Orchestra. Shouvik is a prize-winning essay writer, and plays golf for the PG Middle School Golf Team.



Allie Hashimoto
Violin

Allie Hashimoto, 16, studies violin with Rochelle Walton and piano with William Riddlespurger, and attends Santa Catalina School. Allie is a Colleagues of the Arts scholarship recipient, and also received a Béland scholarship that enabled her to study in France. Allie studies classical ballet and loves theater, languages, and community service activities.



Lauren Lemus
Flute

Lauren Lemus, 16, attends Carmel High School, and studies flute with Ursi Frei. Lauren runs Cross Country and Track for her high school and loves to read, travel, and walk on the beach with her dog. She has been greatly inspired by Frances Blaisdell, for recognizing her talent, Brian Handley for encouraging her, and Ursi Frei, for her dedication to teaching.



Deanna Lynn
Viola

Deanna Lynn, 15, attends Monterey High School, where she is Principal Viola in the Orchestra, a member of the String Quartet, and president of the Writer's Club. She studies viola with Rochelle Walton and has been Principal Viola of the Youth Music Monterey Honors Orchestra. Deanna is a self-taught pianist, composer, and poet.



Gabrielle Micheletti
Piano

Gabrielle Micheletti is 12 years old, and attends Sacred Heart School in Salinas. She has studied piano for seven years and currently studies with Barbara Ruzicka in Carmel. This is Gabrielle's third appearance in the Young Artist Concert, and she has also played in the Junior Bach Festival in Berkeley.



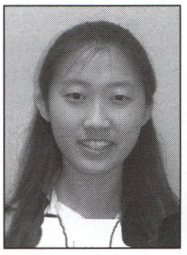
Marc Akira Picard
Piano

Marc Akira Picard is eight years old and is a student at Tularcitos Elementary School in Carmel Valley. He studies piano with Kumi Uyeda, is an avid reader, and loves backgammon, eating, riding his bike fast (he says he is really good) and sleeping.



Li Schmidt
Piano

Li Schmidt is 16 and studies piano with Barbara Ruzicka in Carmel. She attends Monterey High School, where she is a member of the Orchestra and the Monterey High String Quartet. She loves reading, writing, and cross-country running, and is active in World Without Borders and the AFS exchange student club. This is Li's second appearance in the Young Artist Concert.



Joyce Yoon
Violin

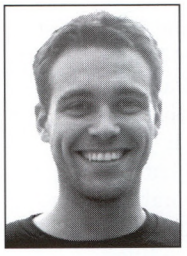
Joyce Yoon, 16, is a student at York School. She studies violin with RoseMarie Dunsford. She enjoys drawing, 3-D art, and tennis. She has an interest in court cases and has participated in Mock Trial Competitions. She also loves to read historical novels set in the 1800s and 1900s.



Maggie Wei
Cello

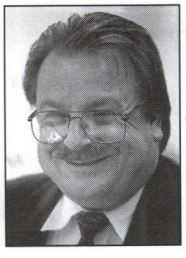
Maggie Wei is 16, and attends Robert Louis Stevenson School in Pebble Beach. She studies cello with Margie Dally. Born in Taiwan, Maggie came to the USA in 2004. She says she loves almost everything, including camping, novels, drawing, and roller coasters.

Technical Staff



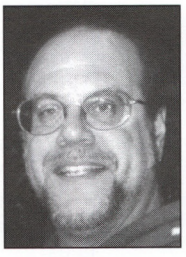
Doug Mueller
Production Manager
Seaside, CA

6th year with CBF. A graduate of California State University Monterey Bay and a member of IATSE Local 611. Douglas is a filmmaker; his most recent film *Four Corners* played at film festivals throughout the United States. He is currently producing a television show in Orange Beach, Alabama.



Michael Becker
Stage Manager
Carmel, CA

36th year with CBF. Born in Germany. Michael teaches history in Salinas. Classical music aficionado.



Steve Retsky
Mission Concert Master Electrician
Monterey, CA

Temple University. Steve has served as Master Electrician at South Coast Repertory Theater, Western Stage, University of South Carolina. Instructor at Monterey Peninsula College. Member of IATSE Local 611.

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Joan Lam
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Stephan Ligas
Barbara Lockwood
LaVoyne Luiz

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Marcia Lyon
Scott Macbeth
Marci Madsen
Norman McBride
Carol Marquart
Agnes Martello
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Michael Robbins
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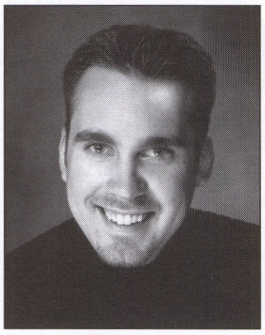
Green Room Receptions
Sandy and Dick Grimmer
Julie and David Nee



In Memoriam

The Carmel Bach Festival family of performers, staff and volunteers join together in honoring the memory of four of our own who lost their lives tragically in an airplane crash on April 19, 2006.

These four friends were devoted to bringing beauty into the world through their music and the sharing of their wonderful talents. The 2005 Festival was greatly enriched by their participation. Their voices, loving hearts and bright spirits will be greatly missed.



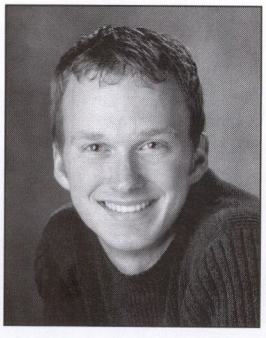
Chris Carducci
Bass-Baritone



Georgina Joshi
Soprano



Robert Samels
Bass-Baritone



Zachary Novak
Tenor

"...Can I see a falling tear
And not feel my
sorrows share..."

On Anothers' Sorrow

William Blake
1757-1827

CARMEL BACH *and Beyond* FESTIVAL

69TH FESTIVAL SEASON PROGRAM

Carmel Bach Festival Tower Music

Tower Music welcomes your return to the Carmel Bach Festival. A musical feast of brass music before the Main Concerts (just after the pre-concert talk) has been a long standing tradition of the Festival—a "call-to-concert" in the spirit of a call-to-arms.

Tower Music rekindles a tradition reaching back to antiquity when various brass instruments were used to call attention to a variety of events and situations, for better (the arrival of royalty, weddings, pageants, hunts, and jousts) or for worse (invading or marauding armies and other serious and life-threatening actions). The original Festival Tower Music was performed for twenty-five years by the "Heralding Trombones," led by Gordon Stewart. Our more recent tradition features members from the Festival Orchestra performing in various combinations of 3-8 players, including percussion. Our repertoire is varied, drawing mostly from the Renaissance and Baroque periods. This year the Festival celebrates the 250th anniversary of Mozart's birth and we will include several works of his on our programs.

Ancient, Old, and New perhaps best describes our Tower Music repertoire for 2006. As our Festival looks back to Bach, and beyond, so did composers of previous generations look back in time for inspiration. We will feature the new-old music of Ottorino Respighi's (1879-1936) *Ancient Airs and Dances Suite No. 1* (on Saturdays) and *Capriol Suite* (on Fridays) by Peter Warlock (1894-1930). Both composers eschewed original melodies in favor of songs and dances from the late 16th and 17th Centuries. Respighi's work is one of grace and sumptuous orchestration and Warlock's is a bit more raucous and boisterous, albeit with its own charm and some grace.

Saturday night will open with the *Fanfare Imperiale Primo* by Fantini, followed by the Toccata from Monteverdi's *Orfeo,* and will conclude with our main work, Respighi's *Ancient Airs and Dances, Suite 1.* Sundays will feature music from Bach's *Christmas Oratorio.* Tuesdays will feature the Trombone Trio as we play selections from the Renaissance, Baroque,



and Classical periods, including the music of Bach and Mozart. The Mission Tower Music on Wednesday evenings will celebrate the music of Spain, Italy, and Mexico. Featured composers include Palestrina, Espinosa, and Guami. *Magic and Warlocks and Brass, Oh My!* on Fridays will serenade you with the music of Mozart and conclude with our other featured work this year, *Capriol Suite,* by Peter Warlock.

On behalf of my Tower Music colleagues, I hope you will Enjoy, be Enriched, and Love all that you will hear and see this summer. *Allons!*

Suzanne Mudge
Director, Tower Music

Tower Music—The Festival Brass

Leonard Ott, trumpet
Susan Enger, trumpet
Bruce Chrisp, trombone
Suzanne Mudge, trombone
Wayne Solomon, bass trombone
Chris Cooper, horn
Loren Tayerle, horn
Kevin Neuhoff, percussion

Tower Music is underwritten in part through the generosity of The Geraldine Stewart Foundation of the Peninsula Community Foundation

Saturday Main Concerts

July 15, 22, and 29, 8:00pm • Sunset Theater, San Carlos & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Sunday, July 23, 2006 at 11:00am

Festival Orchestra, Chorale, Youth Chorus and Soloists
Bruno Weil, Conductor

Johann Sebastian Bach *(1685-1750)*

Cantata BWV 137, *Lobe den Herren* (Praise the Almighty)

Chorus: *Lobe den Herren, den mächtigen König der Ehren*
(Praise the Lord, the powerful king of all honor)
Aria (alto): *Lobe den Herren, der alles so herrlich regieret*
(Praise the Lord, who all things so gloriously ruleth)
Aria (soprano and bass): *Lobe den Herren, der künstlich und fein dich bereitet*
(Praise the Lord, who doth with His splendor adorn thee,)
Aria (tenor): *Lobe den Herren, der deinen Stand sichtbar gesegnet*
(Praise the Lord, who hath so manifestly blessed us)
Chorale: *Lobe den Herren, was in mir ist, lobe den Namen!*
(Praise the Lord, all that's in me, praise His name)

Kendra Colton, soprano; Sally-Anne Russell, mezzo-soprano
Alan Bennett, tenor; Sanford Sylvan, baritone

Wolfgang Amadeus Mozart *(1756-1791)*

Overture to *The Magic Flute*, K.620

W.A. Mozart

Cantata *Die Maurerfreude*, K.471 (The Freemason's Joy)

Benjamin Butterfield, tenor

W.A. Mozart

Cantata, *Laut verkünde unsre Freude*, K.623 (Loudly proclaim our Joy)

Alan Bennett, Benjamin Butterfield, tenor
Sanford Sylvan, baritone

INTERMISSION

Frank Martin *(1890-1974)*

Passacaille

J.S. Bach

Cantata BWV 140, *Wachet auf, ruft uns die Stimme*
(Awaken, the voice calls to us)

Chorus: *Wachet auf, ruft uns die Stimme* (Awaken, the voice calls to us)
Recitative (tenor): *Er kommt, der Bräutigam kommt!*
(He comes, the Bridegroom comes!)
Aria Duetto (soprano and bass): *Wann kömmst du, mein Heil.*
(When shall you appear, my Savior?)
Chorale: *Zion hört die Wächter singen* (Zion hears the watchmen singing)
Recitative (bass): *So geh herein zu mir* (So come thou unto me)
Aria Duetto (soprano and bass): *Mein Freund ist mein* (My Friend is mine)
Chorale: *Gloria sei dir gesungen* (Gloria to thee be sung)

Kendra Colton, soprano; Benjamin Butterfield, tenor
Michael Dean, bass-baritone

Supertitles by David Gordon

The Main Concert Series is underwritten in part through the generosity of the E. Nakamichi Foundation and Violet Jabara Jacobs. The Saturday Main Concerts are underwritten in part through the generosity of Mr. and Mrs. Lee Rosen, Mr. and Mrs. Jeptha A. Wade, Jr., and Fourtané Estate and Contemporary Jewelry and Watches.

Program Notes

J.S. Bach: Cantata BWV 137, *Lobe den Herren*
W.A. Mozart: Overture to *The Magic Flute*, K.620
W.A. Mozart: Cantata *Die Maurerfreude*, K.471
W.A. Mozart: Cantata *Laut verkünde unsre Freude*, K.623
Frank Martin: *Passacaille*
J.S. Bach: Cantata BWV 140, *Wachet auf, ruft uns die Stimme*

As a programming theme, "Bach and Beyond" has come to underscore the impact of the Festival's namesake on subsequent generations of musicians and composers—to say nothing of writers. The opening night program seeks to paint this canvas broadly, including music of Bach (often not previously heard in Carmel), works from the 20th Century inspired by Bach's example and themes peculiar to a given season. At times, the linkage is obvious, as in a modern concerto grosso. But even exemplars stylistically far afield point to Bach as an unexhausted gold mine for the imagination.

Each of the two Bach "chorale cantatas" repeatedly quote or paraphrase the chorale tune that provides them with their melodic unity. It is easy to see why Bach favored this approach as it gave many of his church cantatas a musical link between movements and, in the end, an easy opportunity for members of the congregation to join in. After having 'had his way' with the beloved old tunes earlier on, he routinely placated his critics by throwing them a bone, hence the simpler—and much shorter—final choruses. Both of these cantatas were composed for Sundays during the last six months of the church year, between Trinity and Advent, and date from the first dozen years of Bach's tenure at Leipzig.

The text for Cantata 137, based on psalms, is by theologian Joachim Neander (1650-1680) after whom the Düssel River near Düsseldorf was renamed. Bach surrounds the celebrated alto aria with a loving violin obbligato and covers the breaks in the following duet with a pair of oboes. A solo trumpet intones the chorale tune during the tenor aria.

Among Bach's most popular works, Cantata 140 was written for the last possible Sunday before Advent, and, as was customary in late Autumn, warns of sin and the Last Judgment. This appears to be the only surviving cantata for that Sunday and is based on a chorale melody by Philipp Nicolai (1556-1608). The tune first appears on the children's voices above the opening orchestral figure that then expands into a contrapuntal fantasia for all choral and instrumental forces. The fervent love-duets for soprano and bass (the "Soul" and "Jesus") get solo violin and oboe obbligatos, respectively. After the first duet, the tenors in unison reiterate the chorale tune above an equally unforgettable string melody, over a bass line, a haunting but spare texture. The foursquare final chorale gives the work a robust benediction, sounding as much like a joyous welcome to the coming new year as a farewell to old. Author of the text is unknown.

Mozart became a member of Vienna's Beneficence Masonic Lodge in 1784, as would his father the following year. Aside from *The Magic Flute*—where Mozart would sublimate the order's humanistic ideals into a universal "enlightenment"—and the exquisite *Maurerische Trauermusik*, the remainder of his Masonic music consists of incidental pieces for the use of the lodge. Among these are the cantatas on this program. Mozart completed the second of them on November 15, 1791, and conducted its premiere on November 18. He then resumed work on the *Requiem*, but illness took away his energy and he died two weeks later. Though he was already ill, no dark clouds obscure this musical consecration of the lodge's new house. Steven Ledbetter notes the Masonic symbolism in the two-note (usually eighths) slurs denoting the "tie" between brothers, the canonic imitation between the tenor and bass solos on the word *Eintracht* (concord) in the arioso and the parallel motion between the voices in the duet. H.C. Robbins Landon argues that the text was most likely provided by one of Mozart's fellow masons.

Swiss composer Frank Martin so idolized Bach that he avoided using Bach's preferred forms for his own works. Nevertheless, he faced his intimidation head-on in his *Passacaille* for Organ of 1944, even modeling it on one of Bach's most admired keyboard works, the *Passacaglia in C Minor.* Though he rejected Schoenberg's twelve-tone serialism, Martin fashioned the theme for these twenty-eight ground-bass variations out of eleven of the twelve notes of the chromatic scale (all black and white keys of the keyboard) making it virtually atonal until the final cadence. In 1952, Martin arranged the piece for the string version on tonight's program, and an edition for full orchestra a decade after that. ■

— Scott MacClelland

Sunday Main Concerts

July 16, 23, and 30, 2:30pm • Sunset Theater, San Carlos & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Sunday, July 30, 2006 at 11:00am

Festival Orchestra, Chorale, Chorus and Soloists
Bruno Weil, Conductor

Johann Sebastian Bach
(1685-1750)

***Johannes-Passion*, BWV 245**
(St. John Passion)

The Narrative:

Evangelist	Alan Bennett
Jesus	Michael Dean
Pilate	Tim Krol
Peter	Jeffrey Fields
First Attendant	Sean Fallen
Second Attendant	Ryan Turner
Maid	Angelique Zuluaga

The Commentary:

Kendra Colton, soprano
Sally-Anne Russell, mezzo-soprano
Benjamin Butterfield, tenor
Sanford Sylvan, baritone

Elizabeth Wallfisch, Patrick Jordan, viola d'amore
Robin Carlson Peery, flute
Roger Cole, oboe and oboe da caccia
Neil Tatman, oboe
Joanna Blendulf, viola da gamba
Allen Whear, cello
Derek Weller, double bass
Jesse Read, bassoon
Richard Kolb, archlute
Andrew Arthur, organ

There will be an intermission of 20 minutes between Parts I and II

Supertitles by David Gordon

This concert is dedicated to the memory of Nana Faridany.

The Main Concert Series is underwritten in part through the generosity of the E. Nakamichi Foundation and Violet Jabara Jacobs. The Sunday Main Concerts are underwritten in part through the generosity of Jean Brenner, Dr. Lawrence Crapo and Wells Fargo Bank.

Program Notes

J. S. Bach: *Johannes-Passion*

One of the big hits of the second and third decades of the 18th Century in Germany was a theatrical retelling of the passion of Christ by a Hamburg town senator and minor poet, Barthold Heinrich Brockes. Published in 1712, the *Brockespassion,* as it came to be known, went into some thirty subsequent editions and was turned into full-length passion-oratorios by many German composers, not least its two leading lights at that time, Telemann and Handel. Nor was J.S. Bach immune to its allure; he copied the first part of the Handel setting by hand and quoted extracts from it in his own *Saint John Passion* (whose premiere in 1723 at Leipzig helped him gain employment.)

According to Kerala Snyder in the New Grove Dictionary, the *Brockespassion's* wide appeal to composers and the public alike "lay in its infusion of dramatic elements of a more personal nature into the biblical story, thus finding a middle ground between orthodoxy and pietism."

Pietism, a movement advocated in particular by Philipp Jakob Spener starting in 1666, asserted that Martin Luther's "reformation" was incomplete. Spener argued in favor of a personal rather than strictly orthodox practice of Christian life, the inclusion of the laity in church governance, and the rejection of attacks on unbelievers in favor of a sympathetic and kindly persuasion of them. (Spener was well aware of Luther's rabid anti-Semitism.)

As undercurrents of the day, both pietism and anti-Semitism are etched into the libretto of Bach's *Saint John Passion.* Bach's pietistic inclinations can be inferred from the dramatic intensity of the setting and the uniquely personal expressiveness found in his *Saint Matthew Passion.* Critics point to the John Gospel's apparent transference of culpability for the crucifixion of Christ from Pontius Pilate to "the Jews" as an inflammatory anti-Semitic distortion.

Although the record shows that Bach hewed more toward orthodoxy than pietism in his choice of texts—and no particular indication that he was anti-Semitic—he is drawn once again into the debate (ironically further underscoring his stature). The controversy over the *Saint John Passion* has simmered during the last couple of decades, climaxing in a symposium titled "When the Words Hurt: The Gospel of John, Bach's Music, and Religious Intolerance," held at Baltimore's Goucher College in June 2000. (See www.icjs.org/scholars/bachintro.html) Michael Marissen, one of the symposium speakers, argues that Bach actually strove to emphasize redemption of his fellow Lutheran sinners rather than hammer on the perfidy of the Jews, which is a strong message in the *Brockespassion.*

In the hoary old debate, 'what's more important, the words or the music,' Bach's vocal music always comes down on the side of the words. They are the springboard to his 'tone painting,' and he, like all great composers of vocal music, stirs in color, shadows, light and even irony—the entire range of expressive *Affekt.* While the Handel and Telemann settings of the *Brockespassion* contain jewels too rich to ignore, they do not achieve the epic scale and Sophoclean tragedy found in Bach's passion-oratorios. Indeed, Handel and Telemann seem to have produced their settings in a hurry, as if in competition. (There is evidence that such was the case.) Bach obviously felt these dramas deeply; they required and got his most fastidious efforts.

Symposium participant Paula Fredriksen summed up her remarks thusly, "Perhaps the best we can do is approach John's text with an educated appreciation of its complex history and with a full awareness of its dangers if heard uncritically. And perhaps the glorious music that this Gospel inspired can serve as a means past its dangers, to a sense of the divine love that John himself insisted was the essence of his—and Jesus'—message." ■

— Scott MacClelland

Monday Main Concerts

July 17, 24, and 31, 8:00pm • Sunset Theater, San Carlos & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Monday, August 21, 2006 at 7:00pm

Members of the Festival Strings
Elizabeth Wallfisch, Concertmaster

All's Well that Ends Well—Love Triumphs and Fools Die!

Antonio Vivaldi *(1678-1741)*
Concerto for Two Violins in G Major
Allegro molto
Andante molto
Allegro

Soloists: Elizabeth Wallfisch and Emlyn Ngai

A. Vivaldi
Concerto for Violin in E Minor, op. 11, no. 2, *Il Favorito*
Allegro
Andante
Allegro

Soloist: Elizabeth Wallfisch

George Frideric Handel *(1685-1759)*
***La Lucrezia, O Numi Eterni!*, HMV 145**
Recitative: *O numi eterni!*
Aria: *Gia superbo del mio affanno*
Recitative: *Ma voi forse nel cielo*
Aria: *Il suo che preme*
Recitative and Aria: *Ah! che ancor nell'abisso; Questi la disperata*
Recitative: *A voi, a voi padre*
Aria: *Gia nel seno comincia*

Sally-Anne Russell, mezzo-soprano

INTERMISSION

A. Vivaldi
Concerto for Four Violins in B Minor, op. 3, no. 10, from *L'Estro Armonico*
Allegro
Largo
Larghetto
Adagio
Largo
Allegro

Soloists: Elizabeth Wallfisch, Emlyn Ngai, Rachel Evans, Amelia Roosevelt

G. F. Handel
Overture and Gigue in B-flat Major

G. F. Handel
Xerxes
Recitative: Frondi tenere (May the fates be kind)
Aria: Ombra mai fù (Under thy shade)

Sally-Anne Russell, mezzo-soprano

A. Vivaldi
Concerto in D Major, *"Il Grosso Moghul"*
Allegro
Grave é recitative
Allegro

Soloist: Elizabeth Wallfisch

Elizabeth Wallfisch, Emlyn Ngai, Rachel Evans,
Amelia Roosevelt, Carolyn Cole, Edwin Huizinga, violin
Karina Schmitz, Alissa Smith, viola; Joanna Blendulf, Margaret Gay, cello
Derek Weller, double bass; Yuko Tanaka, harpsichord

The Main Concert Series is underwritten in part through the generosity of the E. Nakamichi Foundation and Violet Jabara Jacobs. The Monday Main Concerts are underwritten in part through the generosity of Mr. Paul Rembert, Dr. Susan Roux, and Fly Monterey – Monterey Peninsula Airport.

Program Notes

A. Vivaldi: Concerto for Two Violins in G Major
A. Vivaldi: Concerto for Violin in E Minor, op. 11, no. 2, *Il Favorito*
George Frideric Handel: *La Lucrezia, O Numi Eterni!*, HMV 145
A. Vivaldi: Concerto for Four Violins in B Minor, op. 3, no. 10, from *L'Estro Armonico*
G.F. Handel: Overture and Gigue in B-flat Major
G.F. Handel: *Xerxes*
A. Vivaldi: Concerto in D Major, *"Il Grosso Moghul"*

The works on this program come from the early 18th Century, after all the experimentation of the 17th had finally converged into the music of what we call the High Baroque. That era followed a century of advances and dead ends that began with the development of the basso continuo, the term by which historians of that time recognized the dividing line between the Baroque and the Renaissance.

Basso continuo was the newly devised bass line that supported, and functioned in tandem with, a higher-pitched melody. (The practice challenged the contrapuntal texture of the Renaissance that was organized principally around the singular "spinal" tenor line.) Common practice worked out a shorthand method called figured bass by which keyboard and lute players could adorn the bass line with various chords, a method that reinforced the rise of harmony—at that time the 'new kid' in town—and, by extension, the adjustments of tuning that led to well- and equal-tempered scales. (Counterpoint per se was old news.)

The most universal and exportable developments of that era emerged in Italy and included recitative, aria, opera, cantata, sonata, ritornello and concerto. (The French successfully peddled the suite, while the Germans offered up their church chorales to few takers except within the Lutheran realm.)

Perhaps most significant historically is the Baroque's role in the rise of instrumental music, from the keyboard and lute discoveries of the 16th Century, through the often-wild technical innovations of the 17th to the full fruits of a proud music literature in the 18th.

In 17th Century Italy, the virtuoso aria and concerto cross-pollinated with mutually beneficial, as well as self-destructive, results. Almost as soon as opera went public in the late 1630s in Venice, coloratura divas and castratos became superstars, reeling in audiences and making themselves and their producers rich. In the spirit of bandleader Xavier Cugat—"I would rather play *Chiquita Banana* and have my swimming pool than play Bach and starve"—composers of the day quickly sold out in favor of show-off vehicles for their virtuoso clients, and their 'clients,' the fans who paid good money. (As in many examples from Rossini's most popular arias and finales, words were turned into syllables of otherwise meaningless vocalisms and melismas.)

There were of course important exceptions, by Monteverdi (who set extraordinarily high standards in 1607 with his early masterpiece *Orfeo*,) Cavalli, Carissimi and Rossi, to name a few. Despite the perspicacity of today's forensic scholarship, most of the vocal music composed in the 17th Century remains obscure. That is even more the case with those instrumental composers who, wishing to capitalize on the success of the vocal stars, aimed for virtuosity and special effects for their own sake.

Thanks to CD recordings, one can easily access the canzone of Giovanni Gabrieli (1557?-1612), the 'sacred symphonies' of Heinrich Schütz (1585-1672) and the theatrical extravaganzas of Jean-Baptiste Lully (1632-1687). History has, however, singled out those whose music took on distinctive personal qualities, Heinrich Ignaz Franz Biber (1644-1704), Henry Purcell (1659-1695) and, at last, the godfather of late-Baroque instrumental music, the man who consistently reconciled formal coherency and expressive content, Arcangelo Corelli (1653-1713).

In *La Lucrezia*, the passionately expressive cantata from Handel's youthful years in Rome (1707-1709), Lucrezia invokes the gods to mount scathing vengeance against "the evil Tarquinius and Rome itself" as retribution for being raped by Tarquinius' son Sextus. Instant gratification not forthcoming, the hapless Lucrezia considers suicide in a dramatic recitative wherein the solo floats chromatically above a chaconne-style basso ostinato. Freshly dead, Lucrezia suddenly springs back to life, promising her revenge in the afterworld. (The text was composed by the Roman Cardinal Benedetto Pamphili.)

What kicked off the Baroque was the complaint articulated by the Florentine Camerata (c.1575-1588) that late-Renaissance madrigals were too congested with counterpoint, stiff characterizations and ornamental conceit to allow the words to display their emotional color and expressive "passion." Ironically, a similar "complaint," some six score years later, accurately foretold the end of the Baroque. ■

— Scott MacClelland

Tuesday Main Concerts

July 18, 25, and August 1, 8:00pm • Sunset Theater, San Carlos & Ninth, Carmel

Festival Orchestra and Soloists
Bruno Weil, Conductor; David Gordon, Narrator

Encountering Mozart—The "Aha!" Concert

An evening of music and words by Mozart, in honor of his 250th birthday

Wolfgang Amadeus Mozart
(1756-1791)

Idomeneo *(1780)*
Overture

Idomeneo
Aria: *Se il padre perdei*
Kendra Colton, soprano

The Abduction from the Seraglio (1781)
Aria: *O wie ängstlich*
Alan Bennett, tenor

Symphony No. 36, *("Linz")* K.425 (1783)
Finale / presto

The Marriage of Figaro (1786)
Aria: *Voi che sapete*
Sally-Anne Russell, mezzo-soprano

Symphony No. 41 *("Jupiter")*, K.551 (1788)
Movement No. 1, Allegro vivace

***Un bacio di mano*, K.541** (1788)
Concert Aria
Sanford Sylvan, baritone

INTERMISSION

Don Giovanni (1787)
Overture

Don Giovanni
Aria: *Fin ch'an dal vino*
Michael Dean, bass-baritone

Don Giovanni
Aria: *Vedrai carino*
Kendra Colton, soprano

The Marriage of Figaro
Aria: *Non piu andrai*
Sanford Sylvan, baritone

Symphony No. 40, K.550 (1788)
Movement No. 1, Molto allegro

The Marriage of Figaro
Act III Sextet
Act IV Finale

Kendra Colton, Sherezade Panthaki*, soprano
Sally-Anne Russell, mezzo-soprano; Scott Mello*, tenor
Sanford Sylvan, Michael Dean, Mischa Bouvier*, baritone
(* indicates 2006 Adams Fellow)

Supertitles and translations of Mozart's letters by David Gordon

This concert is dedicated to the memory of Dr. Arnold Manor.

The Main Concert Series is underwritten in part through the generosity of the E. Nakamichi Foundation and Violet Jabara Jacobs. The Tuesday Main Concerts are underwritten in part through the generosity of Mr. and Mrs. William Doolittle, Dr. and Mrs. Arnold Gazarian, and Hewlett Packard.

Program Notes

***Idomeneo* (1780)**
***The Abduction from the Seraglio* (1781)**
Symphony No. 36,(*"Linz"*) K.425 (1783)
***The Marriage of Figaro* (1786)**
Symphony No. 41 (*"Jupiter"*), K.551 (1788)
***Un bacio di mano*, K.541 (1788)**
***Don Giovanni* (1787)**
Symphony No. 40, K.550

Mozart's untimely death in 1791 was originally felt most deeply by his immediate family—and by his most cherished friend, Franz Josef Haydn (who, for the rest of his life, never completely stopped grieving). Nevertheless, there is no evidence that Mozart himself was planning to die. His plate was at last full, with commissions under negotiation, tours actively planned, and professional opportunities promising financial security on the horizon. Moreover, despite nagging illness he was in good spirits.

Only two weeks before he took to his bed for the last time, Mozart completed and conducted the second of the two Masonic cantatas heard on the Festival's Saturday night program. Among the works he completed in the previous twelve months were the operas *The Magic Flute* and *La Clemenza di Tito*—he supervised the premiere of *Tito* in Prague and conducted the premiere of *Flute* in Vienna in the same month—both of which garnered general acclaim by the end of their first runs. He also completed the string *Quintets in D* and *E-flat*, the *Piano Concerto No. 27 in B-flat*, the motet *Ave verum corpus* and the *Clarinet Concerto in A*.

That Mozart was widely recognized for his unique genius can be inferred from the obituary notices that were unanimous in their acknowledgments, and for the requiems and concerts performed in his memory, some to benefit his widow.

Mozart's knowledge of Bach, while significant, was incomplete. As musicologist Geoffrey Wilson has written, "It is tempting to search for a direct line of influence from Bach to Mozart, to see the torch passed from one of the last masters of the Baroque to one of the first of the new Classical era. Mozart certainly knew some of Bach's works, having arranged pieces from *The Well-Tempered Clavier* in 1782. The increased interest in counterpoint in the late works (like the *'Jupiter' Symphony*) is usually attributed to Mozart's discovery of Bach's large-scale works later in the 1780s. But by the time that Mozart reached artistic maturity, the music of J.S. Bach had been largely forgotten, erased by a new generation of composers and a new aesthetic. Instead, it is through Bach's sons Carl Phillip Emmanuel and Johann Christian, composers who transformed Baroque keyboard genres into something more appealing to a late 18th Century mindset, that an indirect but more tangible connection between Mozart and the elder Bach can be traced."

Well before the death of Bach, popular taste had wearied of the rich contrapuntal textures of the late Baroque in favor of the simplified early classical style, just as it had between the late Renaissance and the early Baroque. (This cycle has recurred many times, most recently in the transition from 12-tone serialism to minimalism, which took its cue from Terry Riley's *In C* of 1965.)

The casual reader may be impressed at reading the anecdotal report that Mozart, upon hearing a Bach motet for the first time at Leipzig's Thomaskirche, declared, "That is indeed something that one can take a lesson from." In fact, Mozart was sufficiently well acquainted with Bach—and even more with Handel whose *Messiah* orchestration he updated—to demonstrate a taste for counterpoint from an early age. But the unprecedented contrapuntal earthquake in the finale of his *"Jupiter" Symphony* came in 1788, the year before he heard the Bach motet, leaving only the *Requeim in D Minor* in which to apply that "lesson."

Except for the above anecdote, which comes down to us from a dubious source, Mozart had by then transcended all the lessons learned in even a long lifetime. His music, no longer an instant beguile, had become more worked out than gushed out, more concentrated and even austere. And, as comparative scholarship concludes, it came to him not as easily. But how could the *Requiem,* top heavy with choruses and fugal counterpoint, come easily? Technically, it goes full-circle back to Bach, as if somehow predestined. Even though Mozart's shortened life has burnished his reputation with legendary status, it remains his music that has excited imaginations and stoked emotions for the best part of the last two and half centuries. ■

— Scott MacClelland





The California Missions Foundation expresses encouragement and support for the Bach Festival's efforts to promote the rich musical traditions of the California missions. We hope your performance of Jerúsalem's *Misa*, at Carmel Mission Basilica, begins a tradition of recognizing and celebrating the New World music of the Mission era.

The Baroque music of Jerúsalem, presented in concert here, celebrates the important musical traditions brought to and developed in the California missions. Influenced by their European educations and the musical sophistication of the Mexico City Cathedral under Jerúsalem, early Spanish padres copied and composed compelling sacred music for the Alta California missions. Native people became adept musicians and singers, forming orchestras and choirs under the able direction of Padre Duran and others. Early visitors commented on mission orchestral instruments (violin, viola, bass, flutes, drums, and an occasional trumpet) and the perfect Latin chants of the native choristers. The Russian captain, Otto von Kotzebue, visiting Mission Dolores in 1816, reported the choir orchestra consisted of "a violin cello, a violin, and two flutes." By 1827, choirmaster Padre Esténaga added that the number of instruments expanded to eight violins, two bass-violas, and two drums. Early 20th Century historian, Father Engelhardt, reported San Carlos' early choir used similar instruments with the addition of a triangle.

Long after the Missions' decline, Robert Louis Stevenson admired music of Native American choirs at Carmel in 1879. He said "you may hear God served with perhaps more touching circumstance than any other temple under heaven... they have... music at their finger ends and pronounce the Latin so correctly that I could follow the meaning as they sang. It was not merely worship or commemoration of the past, but an exercise of culture, where all they knew of art and letters was visited and expressed." The music books left them by the padres, "they still preserve and study in their cottages." Today, the California Missions Foundation considers preservation of the musical heritage of rare manuscripts stored in mission archives a major priority. The 2006 Bach Festival gives the public a unique chance to hear and enjoy this wonderful music today.

Dr. Knox Mellon
Executive Director
California Missions Foundation

Sources for quotations

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Kotzebue—Engelhardt, *Zephyrin Mission San Francisco, Franciscan Herald Press*, Chicago, 1924, p.155
Estenaga—Ibid. (Engelhardt, *Mission San Francisco,)* p. 184
Triangle use—Engelhardt, *Zephyrin, Mission San Carlos, Santa Barbara,* 1924, p.174

Wednesday Main Concerts

July 19, 26, and August 2, 8:30pm • Carmel Mission Basilica, Rio Road, Carmel
This concert will be broadcast on KUSP 88.9 FM on Wednesday August 23, 2006 at 7:00pm

Festival Chorale and Members of the Festival Orchestra
William Jon Gray, Conductor

Mexican Baroque

Anonymous *(Ritual, Lima 1631)*
Procession: ***Hanacpachap cussicuinin***

Juan Gutiérrez de Padilla *(ca. 1590-1664)*
Versicle and Response: ***Deus in adiutorium***

Ignacio de Jerúsalem *(1707-1769)*
Kyrie (Polychoral Mass in D Major)

Francisco de Vidales *(ca. 1630-1702)*
Xácara: ***Los que fueren de buen gusto***

Ignacio de Jerúsalem
Gloria (Polychoral Mass in D Major)
Gloria in excelsis Deo • Gratias agimus tibi • Qui tollis peccata mundi
Quoniam tu solus sanctus • Cum Sancto Spiritu • Amen

Juan Gutiérrez de Padilla
Xácara: ***A la xácara xacarilla***

Ignacio de Jerúsalem
Credo (Polychoral Mass in D Major)
Credo in unum Deum • Et incarnatus est
Crucifixus etiam pro nobis • Et resurrexit tertia die

Antonio de Salazar *(ca. 1650-1715)*
Negrilla: ***Tarará qui yo soy Anton ninglito***

Ignacio de Jerúsalem
Sanctus (Polychoral Mass in D Major)

Hernando Franco *(1532-1585)*
Motet: ***Salve Regina***

Juan Gutiérrez de Padilla
Negrilla: ***A siolo flasiquiyo***

Manuel de Zumaya *(1678-1755)*
Villancico: ***¡Albricias, mortales!***

Juan García de Zéspedes *(ca. 1619-1678)*
Guaracha: ***Convidando está la noche***

Gaspar Fernandez *(1570-1629)*
Recession: ***Xicochi, xicochi conetzintle***

Alicia Yang, Joseph Tan, violin; Paul Rhodes, cello; Jon Keigwin, double bass; Susan Enger, Leonard Ott, trumpet; Kevin Neuhoff, timpani; Terrence Farrell, baroque guitar; William Faulkner, Mexican harp; Charles Prestinari, organ

The audience is respectfully asked to refrain from applause.

This concert is dedicated to the memory of
Chris Carducci, Georgina Joshi, Zachary Novak and Robert Samels.

The Main Concert Series is underwritten in part through the generosity of the E. Nakamichi Foundation and Violet Jabara Jacobs. The Wednesday Main Concerts are underwritten in part through the generosity of Mercedes Benz of Monterey – Stahl Motor Company and Communities Advancing the Arts Initiative funded by The James Irvine Foundation with additional funding from The David and Lucille Packard Foundation.

Program Notes

Mexican Baroque

The sophistication of the musical establishment at the Mexico City Cathedral in the Baroque era was unrivaled in the Americas, and the elegant concerted vocal music of Chapel Master Ignacio de Jerúsalem became widely performed not only in Mexico, but also throughout the California Missions. The Mexican *villancicos,* described as "sacred entertainment for the masses," have texts that are rich in Christmas imagery, which are sometimes comical and sometimes profoundly spiritual. It is this alternation of popular and sacred music of the high Baroque that reveals the intellectualism and sensuality of the Mexican Baroque.

— William Jon Gray

Like Europe, 18th Century Latin America outgrew the contrapuntal style of the late Baroque. But it never lost its taste for plainchant. When Chanticleer memorably reenacted Ignacio de Jerúsalem's *Matins for the Virgin of Guadalupe* at the Mission San Juan Bautista in 1998, the set pieces by the Italian-born naturalized Mexican—he was Chapel Master at the Mexico City Cathedral from 1749 until his death in 1769—were continually interspersed with tracts of narrative plainchant. His predecessor in that position, from 1715 to 1738, was native Mexican Manuel de Zumaya (composer of the first opera in the Western Hemisphere, *Partenope*, in 1711.)

Zumaya, a contemporary of J.S. Bach, represents the European high Baroque, with contrapuntal textures and generous instrumental colors, while Jerúsalem, of the generation of Bach's sons, wrote in a primarily homophonic, early classical style, consistent with contemporary European models. Mexico City was the gleaming beacon of Europe-influenced music in the Western Hemisphere. (By contrast, Bostonians like William Billings and Justin Morgan were writing provincial fuguing tunes and four-square *a cappella* anthems.)

In 1530, nine years after the fall of the Aztec capital Tenochtitlan, an organ was imported from Seville to provide support for the choir in Texcoco that was organized by Pedro de Cante, a cousin of the Spanish monarch Carlos V. Due to demand, good quality organs were manufactured in Mexico over the next two and half centuries. Historians Gustavo Delgado and Ofelia Castellanos give an indication of how highly music was valued by citing a Mexico City municipal edict issued in 1568 that states "A manufacturer of instruments must demonstrate by means of an examination that he is capable of producing an organ, a spinet, a lute, different types of violas and a harp." Moreover, officials would "examine every four months and confiscate those that did not live up to a high standard of quality."

This rich musical tradition flourished in the cities and towns of Mexico, and with particular dedication at its major cathedrals. In the latter 18th Century it came to Alta California with the Franciscan padre Junípero Serra. Music enjoyed an important reputation among the California missions, in particular at Mission San Antonio in what is now Southern Monterey County. (A large drawing of "Guido's Hand," the thousand-year-old solfeggio primer that assigns the 'do-re-mis' to the joints and fingertips of the human hand—thereby establishing a "staff" that fixed certainty of pitch for the first time—can be seen on a wall there to this day.)

The California missions flourished during a period that corresponds to the life of Beethoven, roughly 1770 to 1830. The most musical of them, as observed by visitors at the time, were San Antonio, Santa Barbara, San Juan Bautista and San Fernando, and music by Jerúsalem and others is known to have been heard in at least some of them during the mission era. The last of the "mission composers" was Narciso Duran (1776-1846) who worked among the Indians of California for some fifty years. He wrote simple, tuneful music in chordal style that was the staple of mission musical life. The works on tonight's program required considerable resources and professionalism at that time, relatively harder to come by in remote Alta California.

William Jon Gray has prepared detailed notes about this program and its composers in a separate handout. ■

— Scott MacClelland

Spanish program notes translations sponsored by the Monterey Bay Aquarium.

Thursday Main Concerts

July 20, 27, and August 3, 5:30pm • Sunset Theater, San Carlos & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Sunday, August 6, 2006 at 11:00am

Members of the Festival Orchestra
Andrew Arthur, Director

Concerto Fireworks

George Frideric Handel *(1685-1759)*

Concerto Grosso in D Major/Minor, op. 3, no. 6
[Vivace]
Allegro

Soloist: Andrew Arthur, organ

Johann Sebastian Bach *(1685-1750)*

Concerto in A Major for Oboe d'amore & Strings, BWV 1055
[without tempo indication]
Larghetto
Allegro ma non tanto

Soloist: Roger Cole, oboe d'amore

J.S. Bach

Concerto in D Minor for Harpsichord & Strings, BWV 1052
Allegro
Adagio
Allegro

Soloists: Andrew Arthur, harpsichord; Cynthia Roberts, Naomi Guy, violin; Patrick Jordan, viola; Allen Whear, cello; Bruce Moyer, double bass

INTERMISSION

J.S. Bach

Concerto in C Minor for Two Harpsichords & Strings, BWV 1060
Allegro
Adagio
Allegro

Soloists: Andrew Arthur & Yuko Tanaka, harpsichord
Cynthia Roberts, Naomi Guy, violin; Patrick Jordan, viola
Allen Whear, cello; Bruce Moyer, double bass

J.S. Bach

Concerto in G Minor for Violin & Strings, BWV 1056
[without tempo indication]
Largo
Presto

Soloist: Cynthia Roberts, violin

G.F. Handel

Concerto Grosso in B-flat Major, op. 3, no. 2
Vivace—Grave
Largo
Allegro—Adagio
[Menuet]
[Gavotte]

Soloists: Cynthia Roberts, Naomi Guy, violin
Allen Whear, Timothy Roberts, cello; Roger Cole, oboe

Roger Cole, Neil Tatman, oboe; Britt Hebert, bassoon; Cynthia Roberts, Naomi Guy, Laura Kobayashi, Tekla Cunningham, Catherine Emes, Gabrielle Wunsch, Ann Duggan, Elizabeth Stoppels Girko, violin; Patrick Jordan, Nancy Lochner, viola; Allen Whear, Timothy Roberts, cello; Bruce Moyer, double bass

The Main Concert Series is underwritten in part through the generosity of the E. Nakamichi Foundation and Violet Jabara Jacobs. The Thursday Main Concerts are underwritten in part through the generosity of William Urbach and Janet Effland, and Hesselbein's Jewelers.

Program Notes

G.F. Handel: Concerto Grosso in D Major/Minor, op. 3, no. 6
J.S. Bach: Concerto in A Major for Oboe d'amore & Strings, BWV 1055
J.S. Bach: Concerto in D Minor for Harpsichord & Strings, BWV 1052
J.S. Bach: Concerto in C Minor for Two Harpsichords & Strings, BWV 1060
J.S. Bach: Concerto in G Minor for Violin & Strings, BWV 1056
G.F. Handel: Concerto Grosso in B-flat Major, op. 3, no. 2

Concerto fireworks long predated these gems of the high Baroque. As the concerto grew up in the 17th Century, fireworks often led the way with virtuosos of the violin, flute, oboe and trumpet vying for attention and financial rewards. If the instrumental masterpieces of Bach, Handel and Vivaldi additionally carry enduring artistic value, it was nothing that could be banked on at the time. Patrons and public alike had a craving for new music, which, like newspapers, turned immediately into tomorrow's fish wrap. That was due in large measure to the legacy of earlier composer/virtuosos whose music is now of little if any interest—except to today's forensic scholars looking for undiscovered gold and players of extreme virtuosity (like recorderist Giovanni Antonini, to name one) who have found it. In those days, like these, making hay while the sun shines was no new concept.

Bach, an inveterate recycler of his own music (and of others) was a leader in taking the harpsichord out of its traditional continuo role and making it into a concerto soloist. (His solo clavier works reflect the influence of his French contemporaries more than his German predecessors.) He did this often by converting violin concertos from his days at Cöthen into harpsichord concertos for his collegium in Leipzig.

Artistic considerations aside, many such works came up against acoustic challenges. In a concert hall like Sunset Theater, a violin can project a much more penetrating aural image than a harpsichord. Even with softer-spoken baroque violins, however, Bach's exercise-transcription for four harpsichords of Vivaldi's concerto for four violins (F IV/10) still demanded that he reduce the ripieno violin ensemble just to give the keyboards a fighting chance to be heard with any clarity across the room.

But Bach's concerti for keyboard do more than look back. The opening movement of the celebrated *Concerto in D Minor* anticipates the classical style with visionary proto-development, the technique that grew up in Haydn, gained pathos in Mozart, and achieved dramatic extremes in Beethoven.

Like Bach, Handel was a habitual recycler of his own music. Instrumental works dating from after his Italian sojourn not only show up in other guises, but also demonstrate a keen affinity for French models. In fact, his celebrated *Concerti Grossi, Opus 6,* mix and match French suite and Italian concerto movements freely.

While some of the concertos from *Opus 3* date from as early as 1716, they weren't published as an integral set of six until 1734, some five years before the twelve concertos of *Opus 6* appeared in print. Where the latter set was composed for strings only (and apparently inspired by Corelli's *Opus 6* masterpieces) the earlier collection includes oboes, flute, recorders and bassoons. (The original publisher, John Walsh, did a pretty confusing job of keeping these movements, and those of other Handel works, in proper order, even within the individual concertos for which they were apparently intended.) The familiar dotted-rhythm of the French overture can be heard in the first movement of the *Concerto in B-flat* that closes the program. In fact, Handel recycled it and the third movement from—or to—the overture to one version of his *Brockespassion* of c.1717 (see the Sunday program note).

The Baroque was born out of a lust for passionate expression, originally by the solo voice and its at-the-time unobtrusive basso continuo. After the novelty of technical 'fireworks' began to wear off, instrumental expression ascended (coincidental with the golden age of the great Cremona violins) into the literature represented on tonight's program. But the Baroque game wasn't over quite yet. Notably, Giuseppe Tartini extended the Vivaldi example until his death in 1770, consciously seeking better ways to express real emotion through his violin, and writing it up in his well-studied treatises. In France, Jean-Marie Leclair carried the torch in his concertos, sonatas and trios until he was murdered, in Paris, in 1764 at age 67 by his nephew.

(Elizabeth Wallfisch and the Orchestra of the Age of Enlightenment have recorded reconstructions for violin, et. al. from the harpsichord versions of all four of these Bach concertos, released on a single Veritas CD.) ■

— Scott MacClelland

Friday Main Concerts

July 21, 28, and August 4, 8:00pm • Sunset Theater, San Carlos & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM in July 2007

Festival Orchestra, Chorale, Chorus and Soloists
William Jon Gray, Conductor

Symphony

George Frideric Handel
(1685-1759)

Israel in Egypt, HWV 54

Part II: Exodus

1. Recitative (Tenor): Now there arose a new king over Egypt
2. Solo (Alto) and Chorus: And the children of Israel sigh'd
3. Recitative (Tenor): Then sent he Moses his servant
4. Chorus: They loathed to drink of the river
5. Air (Alto): Their land brought forth frogs
6. Chorus: He spake the word
7. Chorus: He gave them hailstones for rain
8. Chorus: He sent a thick darkness over all the land
9. Chorus: He smote all the firstborn of Egypt
10. Chorus: But as for his people, he led them forth like sheep
11. Chorus: Egypt was glad when they departed
12. Chorus: He rebuked the Red Sea, He led them through the deep
    But the waters overwhelmed their enemies
13. Chorus: And Israel saw that great work. And believed the Lord

INTERMISSION

Part III: Moses' Song

14. Chorus/Introitus: Moses and the children of Israel sang this song
    I will sing unto the Lord
15. Duet (Sopranos I & II): The Lord is my strength and my song
16. Chorus: He is my God. And I will exalt him
17. Duet (Basses I & II): The Lord is a man of war
18. Chorus: The depths have covered them
19. Chorus: Thy right hand o Lord, is become glorious in power
    And in the greatness of thine excellency
    Thou sentest forth thy wrath
20. Chorus: And with the blast of thy nostrils
21. Air (Tenor): The enemy said: I will pursue
22. Air (Soprano): Thou didst blow with the wind
23. Chorus: Who is like unto thee. The earth swallowed them
24. Duet (Alto & Tenor): Thou in thy mercy hast led forth thy people
25. Chorus: The people shall hear and be afraid
26. Air (Alto): Thou shalt bring them in
27. Chorus: The Lord shall reign
    Recitative (Tenor): For the horse of Pharaoh
    Chorus: The Lord shall reign
    Recitative (Tenor): And Miriam the prophetess
    Solo (Soprano) and Chorus: Sing ye to the Lord

Susan Consoli, Colleen Hughes, Angelique Zuluaga, Mary Richardson, soprano
Elizabeth Johnson, Jay White, Kathryn Leemhuis, and Daniel Bubeck, alto
Matthew Anderson, Ryan Turner, and Sean Fallen, tenor
Sumner Thompson, Douglas Williams, bass

Supertitles by David Gordon

The Main Concert Series is underwritten in part through the generosity of the E. Nakamichi Foundation and Violet Jabara Jacobs. The Friday Main Concerts are underwritten in part through the generosity of Mr. and Mrs. Cyril Yansouni, Mr. and Mrs. Warren Schlinger, and Hayashi and Wayland.

Program Notes

G.F. Handel: *Israel in Egypt*

If you think the Exodus story is far-fetched—the ten plagues of Egypt, the timely parting and closing of the waters of the Red Sea—then you might find the genesis of Handel's oratorio similarly over the top.

In eleven days in the fall of 1738, Handel dashed off a sprawling hymn of praise ultimately titled *Moses' Song*. (Absent any compelling evidence of a commission, the composer was possibly motivated, at least initially, by his recovery from illness the previous year.) In some twenty-three individual numbers, it draws on verses from three of the psalms. The final chorus (with soprano solo) alternates "The Lord shall reign for ever and ever" with "The horse and his rider hath he thrown into the sea."

With *opera seria* by now in serious decline—Handel's last, *Imeneo and Deidamia*, date from 1740—it took the entrepreneurial composer only a leap of faith in his own showmanship to seize the opportunity to create an oratorio on the Exodus story. Posthaste, he returned to *The Ways of Zion do Mourn*, a funeral anthem composed in December 1737 in memory of the widely popular Queen Caroline (the consort of King George II, for whose coronation in 1727 Handel composed the perennial *Zadok the Priest*). He reinvented the memorial ode as *Lamentations of the Israelites for the Death of Joseph*, and added a setting of Exodus. These became parts I and II of the three-part *Israel in Egypt*.

The premiere in 1739 at London's Haymarket survived only four performances. For the religiously sensitive, Holy Writ in the theater was offensive. For opera fans, the paucity of arias and dominance of choruses disappointed. In the next production, Handel dropped the original Part I entirely, and sprinkled in several arias (some in Italian the better to show off a popular soprano of the day). Despite the alterations, and an unusually beefed-up orchestra, the oratorio did not enjoy success during his lifetime. However, it gained in popularity almost equal to that of *Messiah* in Victorian England when huge choral festivals became all the rage.

In the first part (the original Part II) the chorus narrates the rise of Moses, the infliction of the ten plagues, the release of the Israelites from bondage, the crossing of the Red Sea and the destruction of the pursuing Egyptians. This is where Handel's powers of musical drama burn brightest, even though the chorus is put through some of the most difficult music the composer ever threw at them, including precision coloratura, fugues and double fugues, antiphonal thrust and parry, and choral recitative. (By the way, they must also sustain the dramatic energy of virtually the entire piece.)

As this work makes plain, Handel had an uncanny nose for both affect and effect. He switched from opera to oratorio from necessity, not desire. (John Gay and Johann Pupusch's wildly popular *Beggar's Opera*, launched in 1728, spelled the beginning of the end for Handel's operatic career.) When Haydn went to London in the 1790s he had read *Messiah*, but by his own admission was completely unprepared for its power and majesty. (After hearing *Israel in Egypt* he is said to have remarked, "He is the master of us all.") As a result he felt inspired to compose his two great oratorios, *The Creation* and *The Seasons*. Similarly, Mendelssohn's response would be his *Elijah* and *Saint Paul*. Even Dvořák, a century after Haydn, found enormous audience enthusiasm in London for his *Stabat Mater* and responded with the premieres there of his oratorios, *The Specter's Bride* and *Saint Ludmila*, and the *Requiem*. ■

— Scott MacClelland

Monday Intermezzo Organ Recital

July 17, 24, and 31, 10:30am• Carmel Mission Basilica, Rio Road, Carmel
This concert will be broadcast on KUSP 88.9 FM on Wednesday, July 26, 2006 at 7:00pm

Andrew Arthur, organ

Johann Sebastian Bach *(1685-1750)*	**Prelude & Fugue in G Major, BWV 541**
J.S. Bach	**Three Schübler Chorales** ***Wachet auf, ruft uns die Stimme*, BWV 645** ***Wer nur den lieben Gott lässt walten*, BWV 647** ***Ach bleib' bei uns, Herr Jesu Christ*, BWV 649**
W.A. Mozart	**Adagio & Allegro, K.594** (transcribed & edited by Andrew Arthur)
J.S. Bach	**Three Schübler Chorales** ***Meine Seele erhebt den Herren*, BWV 648** ***Wo soll ich fliehen hin?*, BWV 646** ***Kommst du nun, Jesu, vom Himmel herunter auf Erden*, BWV 650**
W.A. Mozart	**Andante in F Major, K.616** (transcribed & edited by Andrew Arthur)
J.S. Bach	**Toccata, Adagio & Fugue in C Major, BWV 564**

The Monday Intermezzo Organ Recitals are underwritten in part through the generosity of the Emile Norman Charitable Trust, Mrs. Hilton Bialek, and the Carmel Music Society.

Program Notes

J.S. Bach: Prelude & Fugue in G Major, BWV 541
W.A. Mozart: Andante in F Major, K.616
J.S. Bach: Three Schübler Chorales
W.A. Mozart: Adagio & Allegro, K.594
J.S. Bach: Three Schübler Chorales
W.A. Mozart: Andante in F Major, K.616
J.S. Bach: Toccata, Adagio & Fugue in C Major, BWV 564

"In my eyes and ears, the organ is the king of all instruments"
So wrote Wolfgang Amadeus Mozart in a letter to his father from Augsburg, October 18, 1777. During the second half of the eighteenth century, Mozart's reputation as a virtuoso organist and improviser was unrivalled. The young composer relished the opportunity to play the numerous great organs he encountered on his travels. From many of these places, we have reports from astonished listeners or letters from his father which glow with pride. When Mozart was just six years old, his father, Leopold, wrote about their visit to a church in Ybbs on the Danube, "where our Wolferl romped about on the organ and played so well that the Franciscan fathers and their guests left their meal, raced to the choir, and were so amazed they almost died!" From Leipzig, the city of J.S. Bach, the cantor, Doles, described how he was "quite carried away by the artist's performance and thought that Sebastian Bach, his teacher, had come to life again." But despite his obvious understanding and enthusiasm for the organ, it seems that Mozart wrote very few original works for the instrument. Indeed, to this day, the only music of Mozart which is regularly performed on the organ is arranged from the originals for musical clock or 'mechanical organ,' namely the elegant and highly decorative *Andante in F Major*, K.616, and the two great *Fantasias* K.594 and 608. The musical content of these two latter works goes far beyond their intended medium. As Mozart himself said (referring to his difficulties in finishing the *Fantasia*, K.594): "If it were for a large instrument and the work would sound like an organ piece, then I might get some fun out of it." This remark was somewhat prophetic, for in their transcribed format, K.594 and 608 are now regarded as the greatest works for the organ between Bach and Mendelssohn.

J.S. Bach's autograph score of the *Prelude & Fugue in G Major*, BWV 541 dates from the latter half of his time in Weimar, specifically 1712-1717. (In addition to this beautiful manuscript, a later version from after 1734, to which Bach made a number of revisions also exists.) The prelude is characterised from the outset by its forward rhythmic drive—a feature that is further advanced by the fugue. Indeed, the cohesion of motivic material and style throughout both prelude and fugue is striking. The work's vitality, created through its unrelenting lively semi-quaver figurations, combined with the bright key of G major culminate in an *Affekt* of great joy.

The six Schübler Chorales are named after the Thuringian iron cutter and music engraver Johann Georg Schübler by whom they were first published in c.1748. Alongside the third part of the *Clavierübung* and the canonic variations on *Vom Himmel hoch*, they are among the few organ works to have been published during Bach's lifetime. By great fortune, Bach's own copy of this publication still survives today, containing a number of revisions and indications as to which stops and manuals (or pedals) to use in performance. All but one of these pieces are transcriptions of movements from Bach's sacred cantatas. (BWV 645 and 650 can both be heard in their original form in this year's Saturday evening program.)

Bach's *Toccata in C Major*, BWV 564 is a relatively early work dating from 1708-1712. Its unusual tripartite structure (marked Toccata, Adagio and Fugue respectively) represents a natural progression from the 17th Century North German model of the *praeludium* (a large-scale 'free' work made up of many short contrasting segments, alternating between improvisatory and fugal elements). Indeed, although the structure of BWV 564 is formalized into three distinct movements, the idea of successive, contrasting sections still persists. As a complete work, it presents a seemingly exhaustive demonstration of the textures and styles which Bach inherited from his 17th Century predecessors (such as Buxtehude and Böhm): effervescent toccata passages, a virtuoso pedal solo, concerto-like *ritornelli*, a melodious Italianate *adagio*, a startlingly chromatic *grave* and a brilliant fugue, characterised by its infectious rhythmical ambiguity. ■

— Andrew Arthur

Monday Intermezzo Keyboard Recital

July 17, 24, and 31, 2:30pm • All Saints Church, Dolores & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Tuesday, August 1, 2006 at 7:00pm

Mozart Meets Bach: the Keyboard Connection

Johann Sebastian Bach
(1685-1750)

Concerto for Harpsichord in D Major, BWV 1054
Allegro
Adagio e piano sempre
Allegro

Carl Phillip Emmanuel Bach
(1714-1788)

Fantasia in C Major, Wq. 61, no. 6

Wolfgang Amadeus Mozart
(1756-1791)

Concerto for Fortepiano in D Major, K.107, no. 1
(after J.C. Bach op. 5, no. 2)
Allegro
Andante
Minuetto

W.A. Mozart

Fortepiano Trio in G Major, K.564
Allegro
Andante (Variations)
Allegretto

Yuko Tanaka, harpsichord and fortepiano
Tekla Cunningham, Gabrielle Wunsch, violin
Karina Schmitz, viola
Margaret Gay, cello
Derek Weller, double bass

The Monday Intermezzo Keyboard Recitals are underwritten in part through the generosity of Dr. and Mrs. James Fraser, Thomas W. Ziegler, and Roger Harned Design.

Program Notes

J.S. Bach: Concerto for Harpsichord in D Major, BWV 1054
C.P.E. Bach: Fantasia in C Major, Wq. 61, no. 6
W.A. Mozart: Concerto for Fortepiano in D Major, K.107, no. 1
W.A. Mozart: Fortepiano Trio in G Major, K.564

During his lengthy tenure in Leipzig, Bach wrote fourteen concertos for single or multiple harpsichord and strings. (Most are associated with Leipzig's *Collegium musicum*, a collection of town musicians and students under Bach's direction between 1729 and 1741.) Nearly all of them were transcriptions or arrangements of concerti for violin or oboe that Bach composed in Cöthen between 1717 and 1723. The recycling of older works was common in the Baroque, and Bach often reused melodies and movements from earlier works in his later compositions. Sometimes, this was done for practical reasons—to meet a deadline, for example. But, for the most part, works were transcribed or arranged because Bach believed in the value of the composition itself, no matter which instruments were used in performance.

Bach lived in a musical culture very different from ours, where works were not preserved with the care and consistency of the modern canon. Instead, audiences expected to hear new music on a regular basis. For this reason, even very fine works fell rather quickly into obscurity. No one in Leipzig would have known the original concerti anyway, so these works would have been new to audiences there.

The *Harpsichord Concerto in D Major* (1740) is a transcription of the *Violin Concerto in E Major*, composed in 1717 in Cöthen. In general, the original solo violin line is taken by the harpsichordist's right hand, while the left plays from the continuo part. The first movement is in the Italian style; its concise theme and rhythmic drive owe a debt to Vivaldi, whose works Bach studied in his youth. However, the harmonic plan is more dramatic, and the brief adagio cadenza that precedes the return of the main theme shows how fully Bach was able to integrate Italian features into his personal style.

More than any other composer, C.P.E. Bach brought keyboard music out of the typical genres of the Baroque—the dance suite and the prelude-and-fugue. His keyboard compositions favored expressive intensity and formal novelty, and the full flowering of the classical style would be unthinkable without his example. It is in his fantasias, perhaps more than any other genre, that this transition is evident.

The *Fantasia in C Major*, Wq. 61, no. 6, is a kind of rondo. It opens with a lively, repeated note theme that sounds like part of a classical-style phrase. What follows instead is a series of transformations and changes in direction that keeps the listener guessing. A second, much slower and more expressive section follows, with a freedom that brings to mind the 19th Century character pieces of Schumann. When the opening music returns a third time, now full of harmonic misdirection and unexpected pauses, it leads to a surprisingly tranquil ending.

Mozart met Johann Christian Bach, youngest son of Johann Sebastian Bach, during his childhood concert tour in London. The boy was so impressed with the younger Bach, particularly his piano concerti, that sometime in 1765 (at age nine) he arranged some of Bach's piano sonatas as simple concerti. At this time, the piano concerto was a new genre, struggling to find a voice distinct from the Baroque concerto (typified by BWV 1054, above). These arrangements were clearly teaching exercises—the manuscripts show that Leopold Mozart offered many corrections and "improvements" to his son's efforts.

Mozart's *Piano Trio in G Major*, K.564 is his last, written near the end of 1788. As such, it comes after the last three symphonies, all completed that summer. In the work, Mozart explores a personal blend of Baroque style counterpoint and pastoral music in the tradition of Haydn's string quartets. In the first movement, the drones in the string parts and the simplicity of the harmony give the movement a rustic, nostalgic quality. By contrast, the Andante features dense counterpoint reminiscent of J.S. Bach in many of its variations, but the counterpoint is so fully integrated into the classical style that it passes almost unnoticed inside the minuet rhythm. It is as though Mozart were trying to reconcile two different visions of the musical past in this work – one nostalgic and pastoral, the other learned and contrapuntal. ■

— Geoffrey Wilson

Tuesday Intermezzo Recital

July 18, 25, and August 1, 2:30pm • All Saints Church, Dolores & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Thursday, July 27, 2006 at 7:00pm

Amadeus and Friends

Karl Ditters von Dittersdorf
(1739-1799)

Quintet in C Major (1789)
Allegro molto
Andante con moto
Finale: Allemande

Luigi Boccherini
(1743-1805)

Quintet in E Major, op. 13, no. 5
Andantino mosso
Allegro con spirito
Minuetto
Rondo: Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Quartet in D Major, K.575
Allegretto
Andante
Menuetto
Allegretto

Cynthia Roberts, Tekla Cunningham, violin
Patrick Jordan, viola
Allen Whear, Joanna Blendulf, cello

The Tuesday Intermezzo Recitals are underwritten in part through the generosity of Sharon and Stan Meresman, Susan DuCoeur, and Brinton's Remarkable Home and Garden Store.

Program Notes

K. Ditters von Dittersdorf: Quintet in C Major
L. Boccherini: Quintet in E Major, op. 13, no. 5
W.A. Mozart: Quartet in D Major, K.575

The reign of Frederick the Great, King of Prussia, encompassed important military and political events including the Seven Years' War and the Bavarian and Austrian Wars of Succession, as well as a number of social reforms inspired by the Enlightenment. His musical legacy is well known, as a flutist and composer who surrounded himself with luminaries such as Quantz, Benda and C.P.E. Bach. Upon his death in 1786, the throne went to his nephew Frederick William. He left a far less distinguished record as a monarch but continued the great tradition of music in Potsdam, with a significant difference: the flute was out and the cello was in. Throughout Europe his patronage was sought by composers, three of whom are represented on today's program.

Karl Ditters was born in Vienna, the son of a costumier at the Imperial Court and theatre. He was educated by Jesuits and showed prodigious talent on the violin, enjoying the patronage of various aristocrats. Like Haydn, he was well known in Vienna but chose to remain in a relatively provincial setting in Silesia where he had ample opportunities to experiment and develop his style. He contributed to the development of German comic opera, and was ennobled, which gave him the privilege of calling himself "von Dittersdorf." The *Cello Quintet in C Major* was one of six written for King Frederick William, who admired Dittersdorf's operas and his playing. Without doubt, their instrumentation follows the model of Boccherini's quintets, and they were intended to further enhance the king's favor. The open, rustic quality and humor of Dittersdorf's melodies recall Haydn at his earthiest.

Without ever having to set foot in Prussia, Boccherini enjoyed the patronage of Frederick William, who sent him a regular stipend in exchange for copies of his latest chamber music. The genre of string quintet with two cellos was tailor-made for Boccherini's circumstances in Spain. He was a virtuoso cellist and court composer in an entourage that already included a fine string quartet. He was the fifth wheel, so to speak, and in his writing the cello parts often surpass the range of the violins. The *Quintet in E Major* is one of over a hundred that he wrote for this combination, but it stands apart from all others for its minuet, which has one of the most famous melodies in classical music. Far from Dittersdorf's "country" sound, Boccherini's style is urbane, subtle and sophisticated. His music is preoccupied with tone colors, particularly the softer shades, and the score is full of markings like *dolce*, (sweetly), *sotto voce* (extremely softly) and *amoroso* (needs no explanation!)

In 1789 Mozart made the long journey by coach to Potsdam to seek financial support from the music-loving king there. His sponsor and travel companion was Prince Karl Lichnowsky, and along the way they stopped in Leipzig, where Mozart played on Bach's organ in the Thomaskirche. Lichnowsky would repeat the voyage a few years later with young Beethoven, who created a new art form for the Prussian king, the piano and cello sonata. It is not clear if Mozart had the opportunity to perform at court, but he did receive a commission for string quartets for the king and some piano sonatas for Princess Charlotte. Mozart would ultimately complete only three quartets, but in recognition of the king's cello playing he composed them in the *concertante* style, that is, giving melodic opportunities to all of the instruments, including the cello. The first of these so-called "Prussian" quartets, in D Major, is the most serene and lyrical in nature of the set. ■

— Allen Whear

Wednesday Intermezzo Recital

July 19, 26, and August 2, 2:30pm • All Saints Church, Dolores & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Monday, July 31, 2006 at 7:00pm

The Profound Bass: Bach's Solo Cantatas

Johann Sebastian Bach
(1685-1750)

Cantata BWV 56, *Ich will den Kreuzstab gerne tragen*
Aria: *Ich will den Kreuzstab gerne tragen*
Recitativo: *Mein Wandel auf der Welt*
Aria: *Endlich wird mein Joch*
Recitativo: *Ich stehe fertig und bereit*
Chorale: *Komm, o Tod, du Schlafes Bruder*

Michael Dean, bass-baritone

Sonata in C Minor for Violin and Harpsichord, BWV 1017
Siciliano: Largo
Allegro
Adagio
Allegro

Cynthia Roberts, violin; Andrew Arthur, harpsichord

Cantata BWV 82, *Ich habe genug*
Aria: *Ich habe genug*
Recitative: *Ich habe genug!*
Aria: *Schlummert ein, ihr matten Augen*
Recitative: *Mein Gott!*
Aria: *Ich freue mich auf meinen Tod*

Sanford Sylvan, baritone

Michael Dean, bass-baritone
Sanford Sylvan, baritone
Cynthia Roberts, Naomi Guy, violin
Alissa Smith, viola;
Allen Whear, cello
Bruce Moyer, double bass
Roger Cole, Neil Tatman, oboe
Ellen Sherman, English horn;
Andrew Arthur, director/harpsichord and organ

The Wednesday Intermezzo Recitals are underwritten in part through the generosity of Mary Kay and Ward Crockett, Mrs. Howard Bucquet, and Noland Hamerly Etienne & Hoss.

Program Notes

Cantata BWV 56, *Ich will den Kreuzstab gerne tragen*
Sonata in C Minor for Violin and Harpsichord, BWV 1017
Cantata BWV 82, *Ich habe genug*

The earliest of the three surviving cantatas for solo bass (BWV 56, 82 & 158), *Ich will den Kreuzstab gerne tragen*, BWV 56, was first performed on October 27, 1726, the nineteenth Sunday after Trinity. The central theme of the cantata is taken from the first Gospel reading for the day (Matthew 9, 1-8), which describes the healing of a man sick with the palsy. The author of the libretto is unknown, but it seems likely to have been inspired by Erdmann Neumeister's *Ich will den Kreuzweg gerne gehen* from his cantata collection of 1711. The lamenting aria which opens the work is followed by a recitative which compares the course of human life to a voyage in a boat; the "arpeggio" figure played by the violoncello in this movement imitates the lapping of the waves against the vessel, which cease at the moment it reaches the kingdom of Heaven. The ensuing *da capo* aria is a delightful dance-like dialogue between solo voice and oboe, rejoicing in anticipation of the after-life. The work concludes with a four-part chorale whose text is the sixth stanza of Johann Franck's chorale *Du, o schönes Weltgebäude*, dating from 1653.

Ich habe genug, BWV 82 is one of Bach's best-known and perhaps most cherished cantatas. In addition to the original setting (performed here) in C Minor for bass voice and oboe, Bach also produced complete versions of the cantata for soprano and flute (1731) in the higher key of E Minor, and finally for alto voice with oboe da caccia (c.1745). The work was first composed for the Feast of the Purification of the Virgin Mary (Candlemas, 2nd February), 1727. The author of the text is unknown, but it is heavily based upon the Gospel reading for the day (Luke 2:22-32: the presentation of Christ in the temple) in which the aged holy man Simeon, having seen the infant Jesus, declares his contented readiness to relinquish his earthly life: "Lord now lettest thou thy servant depart in peace, according to thy word: For mine eyes have seen thy salvation, which thou hast prepared before the face of all people; a light to lighten the Gentiles, and the glory of thy people Israel" (the words of the *Nunc Dimittis*). As with BWV 56, Bach utilizes the buoyant energy of the dance in the final aria, allowing the themes of joy and death to co-exist.

In his biography of Bach, J.N.Forkel wrote of the six sonatas for concerted harpsichord and violin solo *(Sei Suonate a Cembalo certato e Violino):* "They were completed in Cöthen, and can thus be counted among the earliest of Bach's masterpieces." As is so often the case with Bach's music, they represent a musical innovation, whereby the keyboard sheds its long-established continuo role and takes center-stage in an equal role beside the "solo" violin. In a sense, one could say that they are in fact trio sonatas, where the second solo line is assigned to the right hand of the harpsichord part. Indeed these sonatas are perhaps most closely related to Bach's six trio sonatas for solo organ, where the single player takes on board the role of all three musicians! Thus the answer to the wry question "How many players does it take to play a trio sonata?" seems never ending! ■

— *Andrew Arthur*

Thursday Intermezzo Recital

July 20, 27, and August 3, 2:30pm • All Saints Church, Dolores & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Wednesday, August 2, 2006 at 7:00pm

Love and Death: The Restoration Stage

Matthew Locke *(c.1621-1677)*

Suite from *A Rare Theatrical*
Curtain Tune
Saraband
Corant
Curtain Tune

Matthew Locke

The Mask of Orpheus* from *The Empress of Morocco *(1673)*

Henry Purcell *(1659-1695)*

Suite from *Abdelazar* *(1695)*
Rondeau
Minuet
Air
Hornpipe
Air

Henry Purcell

Excerpts from *Dido and Aeneas*

Sally-Anne Russell, mezzo-soprano
Susan Consoli, Angelique Zuluaga, soprano
Daniel Bubeck, countertenor
Matthew Anderson, tenor
Doug Williams, Jeffrey Fields, bass
Rachel Evans, Joseph Tan, violin
Meg Eldridge, viola
Joanna Blendulf, cello
Yuko Tanaka, harpsichord
Richard Kolb, archlute

The Thursday Intermezzo Recitals are underwritten in part through the generosity of Mr. and Mrs. John W. Buffington, Jane Shedlin, and Mills Family Farms.

Program Notes

M. Locke: Suite from *A Rare Theatrical*
M. Locke: *The Mask of Orpheus* from *The Empress of Morocco*, (1673)
H. Purcell: Suite from *Abdelazar* (1695)
H. Purcell: Excerpts from *Dido and Aeneas*

In 17th Century England, the effects of the civil war, religious restrictions during the Commonwealth, and King Charles II's restoration bringing with it a wave of foreign influence, all acted on a culture passionately devoted to both theater and music. Under the Puritan government the public exhibition of plays and dancing was suppressed, at precisely the time when both the Italian and the French varieties of opera were establishing themselves as the most spectacular and grandest forms of public entertainment. It is hard to avoid wondering what the result might have been had public opera been allowed to develop in England, with influences from Italian and French opera combining with the great theatrical tradition of the age of Shakespeare and Ben Johnson. The restrictions of the Commonwealth government did not apply to private theatrical performances, however, and the tradition of the private masque continued to thrive, involving a mixture of dance, singing, and spoken lines which often developed a plot.

Charles II's restoration in 1660 brought about the reopening of commercial theaters, but all-sung opera did not become established in England, in spite of efforts to introduce both Italian and French versions by Charles and his French queen. However, most theatrical productions included a considerable amount of incidental music (songs and dances preceding each act or scene), as well as staged masques incorporated within the plays, and full length semi-operas containing a mixture of spoken and sung dialogue. Matthew Locke was England's leading composer during the 1660s, and composed music for at least a dozen plays. Several of these included self-contained masques which can be performed as miniature operas on their own. *The Mask of Orpheus* is a scene in *The Empress of Morocco* (1673) by Elkanah Settle, ingeniously worked into a somewhat absurd plot. In Act IV the evil empress is planning the death of her son with the help of her lover, Crimalhaz, who has already killed the emperor. She has organized the masque as a private theatrical entertainment with the parts of Orpheus, Pluto and Proserpine to be played respectively by her son, Crimalhaz, and his wife. However, the empress tells the son's wife that her son is playing the part of Pluto and that Orpheus is being played by Crimalhaz, who intends to kill her husband at the end of the performance, and that she must therefore kill him first in order to protect her husband. (Amazingly, the empress' plot is successful, but she and her lover come to an equally unfortunate end soon after.) Apart from its implausible context, the masque itself is a musical interlude of outstanding quality, portraying Orpheus' meeting with Pluto and Proserpine's intervention in his favor, in a masterfully composed recitative style rarely found in English music.

Locke was an important influence on Henry Purcell, whose career as a court composer began officially when he took over one of Locke's positions in 1677 at the age of eighteen, as composer for the court violin band. Until 1690 Purcell's court duties kept him too occupied to allow time for much involvement with the theater, but changes in the court musical establishment following the Glorious Revolution gave him more time for outside engagements. In the five remaining years of his life Purcell more than made up for his previously small output of theater music, writing music for more than forty theatrical productions, including three complete semi-operas. In spite of its fame today *Dido and Aeneas* represents an anomaly since it is Purcell's only all-sung theater work. It owes as much to the masque tradition as to French or Italian opera, and in fact is now thought to have been composed several years earlier than its first recorded performance in 1689, probably intended as a masque for private performance at the court. In any case it is deservedly considered one of the best short operas ever written, with masterful characterizations, a dramatically compelling plot, and for the quality of the music. The scenes chosen for this recital include all of those which portray the interaction between Dido and Aeneas, and Dido's famous final scene after Aeneas' departure.

Music written for plays was frequently arranged for performance outside of its theatrical context, much like music from Broadway shows today. Over a hundred pieces of Locke's theater music were collected in a manuscript entitled *A Rare Theatrical*, which is the source of the suite that opens this recital. The manuscript brings together pieces written for numerous plays, none of which are identified, indicating that they were appreciated for their musical value apart from their original theatrical connections.

As was the case for Locke's theater music, much of Purcell's theater music had a separate life outside of its original context. His music for thirteen productions was arranged into suites and published posthumously in 1697 as *A Collection of Ayres, Compos'd for the Theatre*, which is the source of the suite from *Abdelazar* chosen to precede the excerpts from *Dido and Aeneas*. ■

— Richard Kolb

Friday Intermezzo Recital

July 21, 28, and August 4, 2:30pm • All Saints Church, Dolores & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Thursday, August 3, 2006 at 7:00pm

Mr. Handel's Bright Seraphim
Music of George Frideric Handel

George Frideric Handel
(1685-1759)

Suite in G Major, op. 5, no. 4
Maestoso-Allegro

Torni omai* from *Tolomeo

Meine Seele hört im Sehen* from *Deutsche Arien

Sonata for Violin and Continuo in A Major op. 1, no. 3, HWV 361
Andante
Allegro
Adagio
Allegro

Softly Sweet in Lydian Measures* from *Alexander's Feast

Suite in G Major, op. 5, no. 4
Passacaglia

Let the Bright Seraphim* from *Samson

Kendra Colton, soprano
Wolfgang Basch, trumpet
Neil Tatman, oboe
Emlyn Ngai, Amelia Roosevelt, violin
Nancy Lochner, viola
Paul Rhodes, cello
Michael Beattie, harpsichord

The Friday Intermezzo Recitals are underwritten in part through the generosity of Dr. Ise Kalsi, Ms. Beverly Merrill, and Carmel Valley Manor.

Program Notes

Suite in G Major, op. 5, no. 4
Torni omai* from *Tolomeo
Meine Seele hört im Sehen* from *Deutsche Arien
Sonata for Violin and Continuo in A Major op. 1, no. 3, HWV 361
Softly Sweet in Lydian Measures* from *Alexander's Feast
Suite in G Major, op. 5, no. 4
Let the Bright Seraphim* from *Samson

Although Handel composed in virtually every major Baroque genre, he excelled in vocal music for the theater. First as an opera composer in London, then later in the oratorio (which, although not staged, is made up of the same kinds of musical numbers), the dramatic power of Handel's vocal music has made him a perennial favorite of singers and audiences alike. Many of the same qualities can be found in his instrumental music, and occasionally pieces originating in the theater find a second life in these works.

The *Suite in G Major*, op. 5, no. 4, is a good example. An assemblage of movements originally written for orchestra in conjunction with works for the stage, Handel transcribed them as trio sonatas (2 melodic instruments plus continuo.) This kind of recycling of music from one context to another, and the translation from one set of performing forces to another, was common in the Baroque era.

In 1728, shortly before the failure of Handel's opera company, *Tolomeo, re d'Egitto* premiered at King's Theatre in London. The opera tells the tale of Ptolemy, whose mother Cleopatra has exiled him to Cyprus in an effort to supplant him with his brother Alessandro. Ptolemy's wife Seleuce sings the touching aria *Torni omai*, sharing her hopes with the evening stars.

Around 1725, Handel composed a set of nine devotional arias for soprano, instrumental obbligato and continuo. The texts were taken from the Creation hymn *Iridisches Vergnügen in Gott*, a voluminous work by Barthold Heinrich Brockes (see program notes on the *St. John Passion*) celebrating the tangible presence of God in the fabric of nature. *"Meine Seele hört im Sehen"* locates the presence of God in the new growth of spring, and tries to capture something of the mystery of God through its paradoxical metaphor about the soul hearing the voice of God by looking at the world around us.

In 1732, Handel published a set of twelve sonatas for solo instrument and continuo. The pieces were composed much earlier, some as far back as 1712. They all show a debt to the Italian sonata tradition of Archangelo Corelli, a style which Handel would have known firsthand from his time in Italy (1706-09). The Op. 1 sonatas are all in the *sonata da chiesa* (church sonata) form, a four-movement plan alternating slow and fast movements. Passages of dialogue between the violin and the keyboard are plentiful and show Handel moving towards a more equal treatment of instruments that would reach its zenith in the Classical style.

Since 1683, November 22 had been designated St. Cecilia's Day in London. As the patron saint of music, she was to receive an annual musical offering, and many of England's finest musical figures produced settings for this event. Handel's contribution came in 1736, with a setting of John Dryden's ode *Alexander's Feast*. Dryden takes his subject from Greek antiquity: the victory feast of Alexander the Great after his defeat of the Persians in 331 BCE. In Dryden's ode, the famous flutist Timotheus is present, entertaining the guests and moving them to diverse passions. *Softly Sweet in Lydian Measures* is scored for soprano with an obbligato cello. Although the music is an aria in formal design, the text is but a single couplet of Dryden's ode, repeated hypnotically throughout the song.

Handel's oratorio *Samson* (1741) is based on John Milton's adaptation of the Old Testament story. *Samson* picks up the story after Delilah's betrayal, with Samson blinded and imprisoned by the Philistines and forced to witness their idolatry. After Samson's destruction of the Philistine temple his lifeless body is returned to the Israelites where he is proclaimed a hero. The work closes with a great hymn of praise, *Let the Bright Seraphim*. In it, an Israelite woman implores the heavenly host to give Samson a fitting welcome into heaven. ■

— Geoffrey Wilson

Saturday Intermezzo Recital

July 22, 29 and August 5, 11:00am • Sunset Theater, San Carlos & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM in July 2007

Salzburg Serenades

Wolfgang Amadeus Mozart *(1756-1791)*

Serenade in E-flat Major, K.375
Allegro maestoso
Menuetto
Adagio
Menuetto
Finale: Allegro

Leopold Mozart *(1719-1787)*

Concerto for Trumpet in D Major
Adagio
Allegro moderato

Edmund Angerer *(1740-1794)*

Berchtoldsgaden Musick ("Toy Symphony")
Allegro
Menuetto
Finale: Allegro

W.A. Mozart

Serenata notturna in D Major, K.239
Marcia: Maestoso
Menuetto
Rondo: Allegretto

Elizabeth Wallfisch, violin
Wolfgang Basch, trumpet
Emlyn Ngai, Catherine Emes, Ann Duggan,
Laura Kobayashi, Edwin Huizinga, Gabrielle Wunsch, violin
Patrick Jordan, Meg Eldridge, viola
Allen Whear, cello
Derek Weller, double bass
Roger Cole, Neil Tatman, oboe
Ginger Kroft Barnetson, Bruce Foster, clarinet
Jesse Read, Britt Hebert, bassoon
Chris Cooper, Loren Tayerle, horn
Kevin Neuhoff, timpani

The Saturday Intermezzo Recitals are underwritten in part through the generosity of Ann and Glen Hiner, Shirley and Hersch Loomis, and Doolittle and Ganos Investment Counsel.

Program Notes

W.A. Mozart: Serenade in E-flat Major, K.375
L. Mozart: Concerto for Trumpet in D Major
E. Angerer: Berchtoldsgaden Musick ("Toy Symphony")
W.A. Mozart: Serenata notturna in D Major, K.239

In 18th Century Salzburg, a long-standing tradition of entertainment music for ceremonial occasions, banquets or informal enjoyment evolved into a musical form known as a *serenade*. Typically, such a work was for wind band and was performed out of doors in the evening. Serenades, sometimes called divertimentos, often included marches, minuets and concerto-style movements in sonata or rondo form.

Leopold Mozart was born in Augsburg but settled in Salzburg in his early twenties, where he wrote as many as thirty orchestral serenades and an influential treatise on violin playing before creating his most famous opus, his son Wolfgang. The younger Mozart spent much of his youth away from Salzburg, traveling throughout Europe with his family, seeking patronage and fame. In 1781, Wolfgang had just moved to Vienna after repeated efforts to break away from Salzburg permanently and be a free agent. Much to his father's chagrin, he had a heated exchange with his employer, Archbishop Colloredo, which resulted in his being literally booted out of the room.

The *Serenade in E-flat Major*, K.375 dates from that summer. The original version of this piece used Mozart's customary scoring for a sextet of clarinets, horns and bassoons, to which he later added two oboes to match Emperor Joseph's Harmonie ensemble. Mozart wrote about an early outdoor performance of this work, "My chief reason for composing it was to let Herr von Strack... hear something of mine, so I took great pains. It gained much applause... and was played in three different places; for as soon as they were finished performing in one place they were paid to take it somewhere else."

Although many of Leopold Mozart's compositions have been lost, the *Trumpet Concerto in D Major* survives as a remnant of a multi-movement serenade. It dates from 1762, after which time Leopold's composition efforts were aimed chiefly at correcting and improving his son's music. A stately adagio with rococo flourishes characteristic of the mid-century style exploits the trumpet's lyrical capabilities and is followed by a lively allegro moderato.

We have all grown up proud in the knowledge that Haydn's so-called *Toy Symphony* was written not by Haydn, but by the under-appreciated Leopold Mozart. This was because early in the 20th Century a manuscript was discovered of a cassation in C Major by Leopold Mozart that included these movements. It was lost in World War II, and may well have been a *pastiche* in the first place. The most recent research attributes the piece, originally titled *Berchtolsgaden Musick*, to an Austrian church musician named Edmund Angerer who lived near Salzburg. Despite its confusing history, the *Toy Symphony* has enjoyed unbroken popularity, and we include it in today's program just for the fun of it.

The precise occasion for which the *Serenata notturna in D Major*, K.239 was written is unknown, but being scored for strings, not winds, and dating from January it is safe to assume that it was performed indoors. Like a concerto grosso of an earlier era, it features a solo quartet in contrast with a larger ensemble. This quartet has a stylistic trait typical of Austrian chamber music of the time: a double bass, instead of cello, takes the solo role. An added novelty is the use of timpani, enhancing the festive nature of the piece. The three movements form a charming distillation of a Salzburg serenade: a march, a minuet with trio and a rondo include solo parts for the quartet alternating with grand orchestral gestures, with a brilliant first violin part young Mozart himself must have enjoyed playing. ■

— Allen Whear

Tuesday Foyer Recital

July 18, 1:00pm, July 25 and August 1, 11:00am
Sunset Theater Foyer, San Carlos & Ninth, Carmel

Time of Change: The European Lute c.1610

Anon. *(c.1610)*
Two English Ballads
Wilson's Wylde
John Come Kiss Me

Alessandro Piccinini *(1560-1638)*
from *Libro Primo d'Intavolatura* *(1623)*
The Earl of Essex' Galliard
Semper Dowland, Semper Dolens
Sir John Smith's Almain

Robert Ballard *(c.1575-c.1649)*
from *Premier Livre* *(1611)*
Entrée de luth
Courante 4
Ballet de la Reyne: Premier Chant
Courante 11
Bransles de Village

Giovanni Girolamo Kapsberger *(c.1580-1651)*
from *Libro Primo d'Intavolatura* *(1611)*
Toccata XXIII
Gagliarda III

Daniel Batchelar *(1572-1619)*
Monsieur's Almaine *(1610)*

John Dowland *(1563-1626)*
Sir John Langton's Pavin *(1610)*

John Dowland
Fantasia *(1610)*

Richard Kolb, lute and archlute

Instruments: 8-course lute by Michael Schreiner, 2004, after W. Tieffenbrucker, c. 1600

14-course archlute by Michael Schreiner, 2005, after Techler, late 17th Century

The Foyer Recitals are underwritten in part through the generosity of Brigitte Wasserman and Dawson Cole Fine Art and the Richard MacDonald Studio.

Program Notes

Two English Ballads
A. Piccinini: from *Libro Primo d'Intavolatura* (1623)
R. Ballad: from *Premier Livre* (1611)
G. Girolamo Kapsberger: from *Libro Primo d'Intavolatura* (1611)
D. Batchelar: *Monsieur's Almaine* (1610)
J. Dowland: Sir John Langton's Pavin (1610)
J.Dowland: *Fantasia* (1610)

The early 17th Century was a time of rapid change and excitement in the musical centers of Europe. In Italy the new ideas and tastes of the Baroque had been in circulation long enough to produce assured masterworks of vocal music and the first operas. The musical scene of Paris had been developing its own well-defined character, encouraged by the artistically enlightened Henri IV, especially in music for the theater and notably also in music for the lute. Musical activity was sustained at an equally high level in England, where strong support of English musicians by Elizabeth I had promoted the development of distinctively English music, composed by some of the best composers of the age. New musical ideas were generating excitement in all three countries, but at the same time the fully mature styles of the Renaissance remained much in evidence, and the interaction between old and new practices is an important feature in the music of the period. This recital aims to show the interacting crosscurrents of ideas and taste as seen in the lute repertoire during this very special period of its history.

In 1610 Robert Dowland published the *Varietie of Lute Lessons*, a collection of lute music which includes many of his father John Dowland's best pieces and a selection of those by other composers. Two other important books of lute music were published at about the same time, Robert Ballard's *Premier Livre de Tablature de Luth* (Paris, 1611) and Giovanni Girolamo Kapsberger's *Libro Primo d'Intavolatura di Liuto* (Rome, 1611). The contrasts of musical styles in these three publications are striking, both in the differences resulting from their national origins and in those reflecting new and old musical trends. Kapsberger's music exuberantly represents the most up to date Italian Baroque style, with sharp contrasts, twisting lines and bizarre harmonies, adapting the dramatic style developed for solo vocal music to the idioms of the lute. (Kapsberger's German name is misleading, incidentally, since although his family was German he was born in Venice and his entire musical career was centered in Rome.) French lutenists such as Robert Ballard had little interest in the extroverted convolutions of the Italians, and developed an elegant new style derived from the natural affinity of the lute for skipping from one note to another within a chord, achieving the effect of multiple melodic lines while playing only one note at a time. This became known as the *"stile brisée"* which had a major influence on the keyboard music of later composers, and by 1610 was already being used effectively on the lute as Ballard's pieces show. These new trends from Italy and France were well known and appreciated by English lutenists, but their style owes more to the established traditions of the late Renaissance. In fact by 1610 some people had begun to consider Dowland to be a little old-fashioned. However, Dowland had been recognized as the greatest lutenist in Europe for several decades, and his pieces reflect the sure hand of a master completely at ease with his musical vocabulary, as compared with the more experimental and occasionally awkward pieces of Kapsberger and Ballard. *Sir John Langton's Pavin* and *Fantasia I* are two of Dowland's most famous pieces. He made extensive revisions to both pieces specially for their publication in the *Varietie of Lute Lessons*, and they represent his very best efforts as he entered the final phase of his career.

The years around 1610 were significant for the lute in another way. During the previous hundred years the lute had been the most popular all-purpose instrument and had the largest repertoire of solos (published books of lute music during the period outnumber those for keyboard by about four to one), but the keyboard instruments were rapidly gaining ground. Many leading composers of solo music were still lutenists, but in Italy the lute's primary role was shifting to one of providing the bass line and improvised harmonic support which was the framework for ensemble music written in the new Baroque style (called *"basso continuo"* or "thoroughbass"). Forms of the lute were developed which favored this kind of playing, including the archlute and theorbo, increasing the volume and adding more strings to the lower register, but at the expense of some of the agility which is desirable for playing solo pieces. As a result the popularity of solo lute playing dropped off in Italy and England during the next few decades. In France solo lute playing remained fashionable, but with a trend toward greater sophistication and refinement which led to the lute's coming to be considered an instrument exclusively for the initiated, and its popularity was superseded by the more accessible guitar. Thus the years around 1610 were a turning point for the lute, a time of culmination during which much of its best repertoire was produced, but they also saw the beginning of the decline in popularity which the lute suffered during the coming years. ■

— Richard Kolb

Friday Foyer Recital

July 21, 1:00pm, July 28 and August 4, 11:00am
Sunset Theater Foyer, San Carlos & Ninth, Carmel

The World of Corelli

Archangelo Corelli *(1653-1713)*

Trio Sonata in G Major, op.1, no.9
Allegro-Adagio
Allegro
Adagio
Allegro-Adagio-Allegro-Adagio

Corelli

Sonata in D Major, op.5, no.3
Vivace (Allemanda)
Corrente
Sarabanda
Giga

Giovanni Zamboni *(fl. c. 1700)*

from Sonata in F Major *(fl. c. 1700)*
Preludio Arpeggiata
Giga

Corelli

Trio Sonata in F Major, op.4, no. 7
Preludio Largo
Corrente
Grave
Sarabanda (Vivace)
Giga

Domenico Gabrielli *(1659-1690)*

Sonata for Violoncello and Continuo in G Major
Grave
Allegro
Prestissimo

Corelli

Variations on *La Folia*, op. 5, no. 12

Corelli

***Ciacona*, op. 2, no. 12**

Carolyn Cole, Rachel Evans, violin
Joanna Blendulf, cello
Richard Kolb, archlute and theorbo

The Foyer Recitals are underwritten in part through the generosity of Don and Carol Hilburn, Denise and Frank Quattrone, and Dawson Cole Fine Art and the Richard MacDonald Studio.

Program Notes

A. Corelli: Trio Sonata in G Major, op.1, no.9
A. Corelli: Sonata in D Major, op.5, no.3
G. Zamboni: from Sonata in F Major (fl. c. 1700)
A. Corelli: Trio Sonata in F Major, op.4, no. 7
D. Gabrielli: Sonata for Violoncello and Continuo in G Major
A. Corelli: Variations on *La Folia*, op. 5, no. 12
A. Corelli: *Ciacona*, op. 2, no. 12

Although the seventy-two pieces that Corelli published are almost all the music by him that is known, he was one of the most admired and influential composers of his time and for several generations afterward. His music was more widely known and played throughout Europe than that of any other composer, and was reprinted hundreds of times. Corelli established himself in the 1670s as the leading violinist in Rome by the consummate perfection of his playing and his exceptional tone quality, along with an engaging personality. (It didn't hurt that he came from a wealthy and respected family.) He also strove to reach the highest artistic standards in his compositions, endlessly revising and refining every piece and destroying all but those pieces which he considered to be his very best. As a result, each of his pieces is a polished gem, and they were seen for more than a hundred years as representing the ideal of instrumental music.

A number of factors contributed to the spread of Corelli's fame throughout Europe, some of which had to do with his special talents and personality, others having to do with his ability to exploit the circumstances of the time and place in which he lived. Rome in the 1670s and 80s was taking over from Venice the position of being the most important musical center in Europe, and its prestige reflected on Corelli as its leading violinist and composer of instrumental music. During the previous hundred years instrumental music had gradually been aspiring to acquire the status which had traditionally been the province of the best vocal music, and Corelli's meticulously crafted sonatas were recognized as showing that instrumental music could be insightful as well as expressive. The spread of Corelli's fame was also considerably aided by growth in the market for printed music. Very soon after his pieces were published in Rome they were widely in circulation throughout Italy and in other major centers of Europe, including London, Vienna and Amsterdam. (Widespread acceptance in France came slightly later.)

In contrast with the freewheeling improvisatory style which had characterized most violin sonatas of the earlier part of the Baroque, Corelli developed a form of discourse featuring directness and coherence, giving his pieces a sense of completeness which is rarely achieved in the music of his predecessors. Virtuosity remained a central feature of the violin's appeal in Corelli's music, but used as a contributing element in the unfolding of the composition rather than as an end in itself. Nearly all of his pieces include impressively virtuosic passages, not as "show stoppers" but to provide brightness and movement in the overall design. Corelli chose to avoid the highest and lowest registers of the violin in order not to disrupt the melodic flow, and his virtuosity instead makes the greatest demands on the performers' agility. Similarly, Corelli's use of the learned devices of fugue and imitation is also carefully integrated into the overall fabric of the music, often present but never calling attention to itself as a display of complexity. (Handel's similar use of fugal techniques is a good example of Corelli's influence on other composers, and his collaboration with Corelli in Rome in 1708-9 is well documented.)

Because the musical ideas which Corelli originated or developed provided much of the basis for what became the now familiar late Baroque "sound," his pieces tend not to sound as daringly original today as they did to audiences in the seventeenth century. The strongly directed harmonic progressions and frequent use of agile broken-chord melodic patterns were exciting innovations in Corelli's time, and then became common stock-in-trade for most Italian and German composers of the late Baroque. Corelli was also one of the first composers to consistently divide his sonatas into separate movements with alternating slow and fast tempi, another practice which became standard for the remainder of the Baroque period. There were of course numerous other notable composers of violin music in Italy during Corelli's lifetime, including Vitali, Colombi, Stradella, Torelli and Bononcini, most of whom at least occasionally display features associated with Corelli, sometimes with an equal degree of inspiration. However, none of these composers worked with such unrelenting dedication to perfection as did Corelli, and the consistency of his inspiration and inventiveness, along with his ability to coordinate every element as part of a coherent overall structure, remains as outstanding and fresh today as ever. ■

— Richard Kolb

Twilight Concert No. 1

July 18, 5:00pm • Carmel Mission Basilica, Rio Road, Carmel
This concert will be broadcast on KUSP 88.9 FM on Tuesday, July 25, 2006 at 7:00pm

William Walond *(ca. 1725-1770)*	**Voluntary in D Major for Trumpet and Organ** Grave Moderato
Alessandro Scarlatti *(1660-1725)*	**Two Arias for Soprano, Trumpet and Organ** *Si suoni la tromba* *Rompe sprezza*
Jan Pieterszoon Sweelink *(1562-1621)*	**Variations on *Unter der Linden grüne* for Organ**
Henry Purcell *(ca. 1659-1695)*	**An Evening Hymn** The Blessed Virgin's Expostulation
Tomaso Albinoni *(1671-1751)*	**Concerto in D Major for Trumpet and Organ** Allegro Adagio Allegro
Alessandro Scarlatti	**Two Arias for Soprano, Trumpet and Organ** *Con voce festiva* *Mio tesoro*
J. P. Sweelink	***Fantasia Chromatica* for Organ**
Alessandro Melani *(1639-1703)*	**Cantata, *La Tromba* for Soprano, Trumpet and Organ**

Susan Consoli, soprano
Wolfgang Basch, trumpet
Michael Beattie, organ

The Organ, Trumpet and Soprano Twilight Concert is underwritten in part through the generosity of First National Bank.

Program Notes

W. Walond: Voluntary in D Major for Trumpet and Organ
A. Scarlatti: Two Arias for Soprano, Trumpet and Organ
J.P. Sweelink: Variations on *Unter der Linden grüne* for Organ
H. Purcell: An Evening Hymn, The Blessed Virgin's Expostulation
T. Albinoni: Concerto in D Major for Trumpet and Organ
A. Scarlatti: Two Arias for Soprano, Trumpet and Organ
J.P. Sweelink: *Fantasia Chromatica* for Organ
A. Melani: Cantata, *La Tromba* for Soprano, Trumpet and Organ

William Walond was an organist in Oxford, where he received a Bachelor's degree in music. Little is known of his life, and the works that can be securely attributed to him consist almost entirely of voluntaries for organ. For the most part, these would have been performed as part of his church duties, but the presence of the solo instrument in the *Voluntary for Trumpet and Organ in D Major* raises the possibility that it had a life outside the church as well.

Alessandro Scarlatti is known primarily as an opera composer, but he wrote in all the major vocal genres. The four arias for soprano, solo trumpet and continuo on this evening's program are drawn from a collection of seven. In the first, *Si suoni la tromba,* the various echo effects between the soprano and trumpet enact the "resounding" trumpet described in the text. *Rompe sprezza* describes a woman who callously breaks the hearts of men who try to love her. *Con voce festiva* is an aria in praise of the Tiber River, one of Scarlatti's favored subjects. As in the first aria, the echo between voice and instrument illustrates the text. Scarlatti describes *Mio tesoro* as a minuet in the French manner. With its references to dying and restoration through the presence of the beloved, we should remember that, as in Shakespeare, sometimes death has two meanings.

Jan Pieterszoon Sweelinck spent most of his life in Amsterdam, eventually taking over his father's position as organist at St. Nicholas. After the Calvinist victory in the Netherlands, the organ was not played during services, but Sweelinck was retained to play preludes and postludes. His growing fame drew students from across Europe, and it is primarily from their notebooks that we have any evidence of Sweelinck's keyboard compositions. His variations on *Unter der Linden grüne* are based on a transcription of a popular song describing the activities of two lovers spied beneath the linden tree. The *Fantasia Chromatica*, on the other hand, is a work in several sections that is based on a descending fourth, heard alone at the beginning of the work. Rather than restricting himself to the usual (diatonic) notes required by the key, Sweelinck uses all the keys between his first and last pitch, thus "coloring" the music. Subjects of this kind were common in the Renaissance, but Sweelinck's piece was particularly successful if we are to judge by the number of copies that have survived the centuries.

During his lifetime, Henry Purcell was highly regarded as a composer of songs, many of which were devotional in nature, intended for private worship or reflection rather than performance in the church service. Many of these are collected in *Harmonia Sacra*, published in two volumes (1688-93). *Now that the sun hath veiled his light* is described by Purcell as "An Evening Hymn on a Ground" — a repeating bass pattern common in his later songs. The song's text is a simple but beautiful prayer. *The Blessed Virgin's Expostulation* sets a text by Nahum Tate, who also wrote the libretto for Purcell's *Dido and Aeneas*. Tate's poem portrays the Virgin Mary, torn between her love for her son and her sense of duty to God.

Unlike the vast majority of his contemporaries, Tomaso Albinoni never sought or held a position with either a court or church. An extremely prolific composer, he excelled in opera and instrumental chamber music. Often criticized for the simplicity of his music on a technical level, he had extraordinary melodic gifts and a flair for the dramatic, both of which are evident in this concerto.

Alessandro Melani spent the majority of his career in Rome, with positions at S. Maria Maggiore and S. Luigi dei Francesi. He also enjoyed the patronage of the Medici and Este families, and may have had a hand in politics. Although he worked in most of the important genres, it was his vocal music that outlived him, serving as a model for composers of the following generation, like Alessandro Scarlatti. His cantata *La Tromba* is structured like a small-scale opera of the period — tuneful arias with trumpet obbligato alternate with secco recitative. ■

— Geoffrey Wilson

Twilight Concert No. 2

July 19, 5:30pm • Church in the Forest, Stevenson School, Pebble Beach
This concert will be broadcast on KUSP 88.9 FM in July 2007

Festival Quartet

Music of Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart
(1756-1791)

Quartet in D Major for Flute and Strings, K.285
Allegro
Adagio
Rondeau

Quintet in G Minor, K.516
Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio-Allegro

Robin Carlson Peery, flute
Emlyn Ngai, Naomi Guy, violin
Patrick Jordan, Karina Schmitz, viola
Allen Whear, cello

The Festival Quartet Twilight Concert is underwritten in part through the generosity of Pebble Beach Company.

Program Notes

W.A. Mozart: Quartet in D Major for Flute and Strings, K.285
W.A. Mozart: Quintet in G Minor, K.516

In 1777, under increasing pressure from his father to find a secure position at one of Europe's courts, Mozart left Salzburg and wound his way through southern Germany towards Paris, where Leopold thought his son would make a fine impression as a composer of symphonies. Since Leopold could not arrange leave to accompany (and chaperone) his son, the duty fell to Mozart's mother, who was clearly not up to the task of keeping the young composer focused on his career. After many delays, the Mozarts arrived in the city of Mannheim, one of the most important centers of symphony composition in Europe and home to one of its finest orchestras. Curiously, Mozart received no job offers in Mannheim, although his talents as a composer would certainly have been an advantage there. As Leopold feared, it was his son's unwillingness to embrace a code of behavior that would open doors for him with those who had real political power that foiled his prospects.

In order to justify a protracted stay in Mannheim, where he had become friendly with several virtuoso wind players, Mozart accepted a commission for three concerti and two quartets from a well-off amateur flutist named De Jean. Predictably, Mozart neglected the commission so thoroughly that he never actually finished the third concerto, and had to settle for a significantly reduced fee. From these humble beginnings, the *Flute Quartet in D Major* was born.

If Mozart resented writing commissions for an amateur while getting no work from the Mannheim orchestra, it certainly does not show in the music. The opening allegro is a joyful sonata form, already displaying the steady compositional hand that could turn a stock phrase into something rare and memorable. The following adagio is operatic in its conception, and the pizzicato string accompaniment is a striking effect. The adagio trails off, unfinished, and plunges headlong into the rondo finale.

Mozart's permanent relocation to Vienna in 1781 marks a significant turning point in his instrumental chamber music. The flamboyant style of the Salzburg compositions gradually gave way to a leaner, more balanced conception where each instrument in the ensemble enjoyed equal prominence. (Mozart was clearly and specifically inspired by the example of Haydn's Op. 33 string quartets, where true equality between the four players was an important innovation. Mozart's six 'Haydn' quartets of 1785 bear witness to this influence.)

While Mozart followed Haydn's lead in the string quartet, the same cannot be said of the string quintet. In Mozart's hands, the quintet popularized by composers like Luigi Boccherini was transformed from a rococo trifle to a serious artistic genre. In the space of six weeks in the spring of 1787, Mozart produced his first two mature quintets, K.515 and K.516. Given that Mozart preferred to play the viola in chamber music settings, it is not surprising that these works add a second viola to the standard quartet lineup.

The *Quintet in G Minor* is a work of particular emotional intensity for Mozart. Some commentators have tried to link the work's emotional angst to news of his father's illness in the spring of 1787. (Leopold died the following May.) Certainly, the intensity of the first movement, with its striking dissonances, accords well with this view. The restlessness spills over into the second movement. Marked menuetto in the score, the piece has little in the way of dance rhythms, the large unison chords dispelling any regular sense of meter. The use of muted strings and the great variety of textures in the third movement make this one of Mozart's most expressive. The finale begins with an adagio in G Minor, its mournful first violin recalling the angst of the opening movement, but resolves unexpectedly into a dance-inspired G Major allegro. ■

— Geoffrey Wilson

Twilight Concert No. 3

July 25, 5:00pm • Carmel Mission Baslica, Rio Road, Carmel

Carmel Bach Festival Youth Chorus
John Koza, director

Choral Contrasts

Ambrosian Chant
(12th Century)
Knut Nystedt
(b. 1915)

Kyrie

Giovanni Pierluigi da Palestrina
(1525-1594)
László Halmos
(1909-1997)

Jubliate Deo
(Sing joyfully to God)

Sergei Rachmaninoff
(1873-1943)
Arvo Pärt
(b. 1935)

Bogoroditse d'evo raduisya
(Rejoice, O virgin…)

William Byrd
(1543-1623)
Wolfgang A. Mozart
(1756-1791)

Ave verum Corpus
(Hail, true body)

Anton Bruckner
(1824-1896)

Three motets:
Locus iste
(Here, this place)
Os justi
(The mouth of the righteous)
Christus factus est
(Christ became)

Johann Sebastian Bach
(1685-1750)

***Nach dir, Herr, verlanget mich*, BWV 150**
(Unto thee, O Lord, will I lift up my soul)

arr. William L. Dawson
(1898-1990)

Ain'-a That Good News!

arr. Alice Parker
(b. 1925)

I Got a Key

René Clausen
(b. 1953)

Set Me as a Seal

Ray Malan, Lila Woolman, violin
Nancy Skei, cello
Jane Orzel, bassoon
Tiffany Truett, positive organ

The Choral Contrasts Twilight Concert is underwritten in part through the generosity of Pacific Materials Handling Solutions and the Robert and Virginia Stanton Endowment Fund of the Community Foundation for Monterey County.

Program Notes

Kyrie
Today's collage of *Kyries* will provide a journey through time. The Ambrosian Chant, originating in Milan, attributed to St. Ambrose, is a simplistic call and response plainchant. Knut Nystedt's *Kyrie* is a modern composition, written in the style of organum. The preserved chant is sung very slowly as a cantus firmus with two ornamented lines written above.

Jubliate Deo (Sing joyfully to God)
Along with William Byrd and Orlandus Lassus, Palestrina is considered one of the finest composers of Renaissance polyphony. He led a most interesting life as he was chosen by Pope Julius III to be maestro di Cappella Giulia in 1551. Palestrina dedicated his first book of masses to the pope in 1554. The following year the pope bestowed on him the honor of singing in the Cappella Sistina, even though he was a married man, did not take the required entrance examination and lacked the approval of the other singers. Later the same year, Pope Paul IV revoked Palestrina's membership along with two other singers, providing them with a small pension. The setting by Halmos is quite different, based on a call and response pattern between the men's and women's voices.

Bogoroditse d'evo raduisya (Rejoice, O virgin...)
The Rachmaninoff setting is one of the best known movements from his *Vespers* (All-Night Vigil), Op. 37. A mainstay of choral repertory, this lovely hymn captures that particular sound that only comes from Russia. Estonian composer Arvo Pärt's setting is much lighter and brighter, much like a dance. Pärt uses changing meters almost every measure, making this piece a challenge to learn and fun to sing. It lasts about one minute.

Ave verum Corpus (Hail, true body)
This short Eucharistic hymn is said to have been written by either Pope Innocent III (1198-1216) or Pope Innocent IV (1243-1254). It has been used liturgically during Benediction, during the Offertory of the Mass, and as a private devotion during the Elevation of the Host. This hymn has been associated primarily with the votive Mass of the Most Holy Sacrament and the feast of Corpus Christi (excerpted from Translations and Annotations of Choral Repertoire: Vol. I: Sacred Latin Texts by Ron Jeffers).

Three motets
Bruckner was born in Ansfelden, Austria. He studied the Italian Renaissance polyphonic compositions of Palestrina and German Baroque composers, especially J. S. Bach. Bruckner's motets are a testament to his Roman Catholic faith; they utilize chant-like lines and often hint at church modes, yet harmonically shift with Romantic sensibilities.

The gradual *Locus iste* was written for the dedication of a church. This setting in four parts was written in 1869, to celebrate the dedication of the votive chapel of the cathedral at Linz. The text of *Os justi* comes from Psalm 37:30-31. This fascinating motet is written in the Lydian mode, which achieves striking harmonic effects without ever using a single sharp or flat note. *Christus factus est* is used as part of the Mass services during Holy Week, on Maundy Thursday, and its text comes from Philippians 2:8-9. It was dedicated to Father Otto Loidol of the Benedictine Monastery of Kremsmünster, who was also the dedicatee of the *Locus iste* some fifteen years earlier. It is the most symphonic of these motets, and a fine example of Bruckner's deftness at developing harmonic tension to intense climaxes followed by heartbeats of silence.

Nach dir, Herr, verlanget mich
Although this cantata for an unspecified occasion contains style elements seemingly to be those of J.S. Bach, there are other elements that suggest the argument that this is not Bach's writing. Scholars have come to the agreement that if indeed this is Bach's work, it must have been written by a youthful Bach, perhaps during his stay in Arnstadt, and may even be Bach's earliest extant cantata. The years 1704-07 are currently accepted as the most likely period of composition. The instrumentation is written for two violins, bassoon and basso continuo. A viola part is curiously lacking. The cantata's succinct choral movements, juxtaposed with solo sections resemble the style of Buxtehude, whom Bach had visited at Lübeck in 1705. The text is based on verses from Psalm 25.

Two American Spirituals
The African-American spiritual, created within the bonds of slavery, provided strength through faith and hope for a better life, even if not until the next life. The arrangements are by William L. Dawson (1898-1990) and Alice Parker (b. 1925).

Set Me as a Seal
The text for this lovely setting by Rene Clausen (b. 1953) is from the Song of Solomon (8:6). ■

— John Koza

Twilight Concert No. 4

July 26, 5:30pm • Church in the Forest, Stevenson School, Pebble Beach
This concert will be broadcast on KUSP 88.9 FM in July 2007

Twilight at Versailles

Marin Marais
(1656-1728)

***Pièces en Trio* in D Major**
Prélude
Sarabande grave
Fantasie champêtre
Gavotte en rondeau
Minuets
Gigue
Rigaudon
Bransle de village

M. Marais

La Sonnerie de Sainte-Geneviève du Mont de Paris (1723)

François Couperin
(1668-1733)

Apothéose de Lully

1. *Lully aux Champs-Élisés, concertant avec les Ombres liriques*
2. *Air pour les Mêmes*
3. *Vol de Mercure aux Champs-Élisés, pour avertir qu'Apollon y va descendre*
4. *Descente d'Apollon: qui vient offrir son violon à Lully; et sa place au Parnasse*
5. *Rumeur souteraine, causée par les Auteurs contemporains de Lully*
6. *Plaintes des Mêmes, pour des Flûtes, ou des Violons très adoucis*
7. *Enlévement de Lully au Parnasse*
8. *Accüeil entre-Doux et Agard, fait à Lully par Corelli, et par les Muses Italiènes*
9. *Remerciment de Lully à Apollon*
10. *Apollon, persuade Lully et Corelli, que la reunion des gouts François et Italiens doit faire la perfection de la Musique: Essai en forme d'ouverture. Lully et les Muses Françoises, Corelli et les Muses Italiènes.*
11. *Air léger pour deux violins; Lully joüant le sujet et Corelli l'acompagnant.*
12. *Second Air, Corelli joüant le sujet, à son tour, que Lully acompagne*
13. *La Paix du Parnasse faite aux conditions, sur la Remonstrance des Muses Françoises, que lorsqu'on y parleroit leur langue, on diroit dorénavant Sonade, Cantade; ainsi qu'on pronounce, ballade, serenade. Lully et les Muses Françoises. Corelli et les Muses Italiènes.*

Emlyn Ngai, Gabrielle Wunsch, violin
Joanna Blendulf, viola da gamba
Yuko Tanaka, harpsichord

The Twilight at Versailles Twilight Concert is underwritten in part through the generosity of Brian Allard.

Program Notes

M. Marais: *Pièces en Trio* in D Major
M. Marais: *La Sonnerie de Sainte-Geneviève du Mont de Paris* (1723)
F. Couperin: *Apothéose de Lully*

Paris in the early years of the 18th Century was a city divided. The debate over the merits of French and Italian musical styles had raged since the middle of the 17th Century. The controversy spilled over into the concert halls, and several "wars" were waged in the press with each side claiming victory. The essential French qualities of clarity, simplicity and restraint were associated with the music of Jean-Baptiste Lully and held up as examples by supporters of the French style. Those who preferred the Italian style looked to the vigorous, expressive instrumental music of Arcangelo Corelli as a model.

Against this partisan background, Couperin offered a compromise. From his earliest works, the influence of both Corelli and Lully can be detected. The union of French and Italian styles in his music became more explicit as he matured. In 1724-25, he published two works designed to synthesize French and Italian tastes: the *Apothéose de Corelli* and the work on this evening's program, the *Apothéose de Lully*.

In the preface to the first edition, Couperin claims "All that I intend, in wanting to honor the greatest figure in Music that the last century had produced, is to diminish the prejudice of those who know [Lully's] works merely by reputation." Clearly, the piece has political ambitions also. To celebrate this quintessentially French composer with a work that borrows its instrumentation from Corelli's trio sonatas (rather than a typical Lullian five-part string orchestra) is to force those on both sides of the debate to accept some level of compromise.

The individual movements of the *Apothéose de Lully* are given descriptive titles that relate Lully's welcome by Apollo, Corelli and the muses in the afterlife. In the first movement, Lully's spirit is depicted in the Elysian Fields, making music with the lyric shades. The graceful air that follows is typically French, with its lilting rhythms and restrained lyricism (movement II). Mercury arrives at the fields amid a flurry of scale figures to warn those assembled of the impending arrival of Apollo (III). Apollo descends nobly (and fugally) from Olympus to offer Lully his violin, and a place on Mount Parnassus (IV). Beneath their feet, Lully's adversaries grumble angrily (to music reminiscent of the *'trembleurs'* scene in Lully's *Isis*), then complain sorrowfully at his success (V & VI). Lully is carried off to Parnassus (VII), where he is warmly welcomed by Corelli and the Italian muses; the walking bass line and straight-laced rhythms are typical of Corelli (VIII). Lully thanks Apollo for his generosity with a French sarabande (IX). Apollo persuades Lully and Corelli that a combination of French and Italian tastes must lead to the perfection of music. Lully and Corelli, accompanied by the French and Italian muses, join forces in a French overture, each one ornamenting his melody according to his national custom (X). Lully plays a simple tune in the French manner, which Corelli accompanies; then, Corelli plays in the Italian style, accompanied by Lully (XI & XII). Approving of the combination, the French muses proclaim that from this day forth, whenever anyone speaks their language they will pronounce the Italian genres as easily as the French ones. Peace reigns on Mount Parnassus, and Lully, Corelli and their muses join forces in a typical Italian *sonata da chiesa,* freely blending Italian and French characteristics (XIII).

Like Couperin, Marin Marais was at the center of the French debate on musical styles, but a blend of national styles was not one of his priorities. He embraced the traditional French style of Lully, his teacher, which served him well in the service of Louis XIV. A talented viol player, Marais nevertheless placed musicality above virtuosity in his music. The *Sonnerie de Sainte-Geneviève du Mont de Paris* is a musical depiction of the bells at the church of Sainte Geneviève. Descriptive pieces like this were common in the French Baroque. Here, Marais uses a repeating bass line to represent the continuous tolling of the bells. The upper parts weave subtle rhythmic variations on the bass pattern, and the result is less an imitation of the actual sound of bells than a recreation of the rhythmic layers in a carillon. ■

— Geoffrey Wilson

Twilight Concert No. 5

August 2, 5:30pm • Church in the Forest, Stevenson School, Pebble Beach
This concert will be broadcast on KUSP 88.9 FM in July 2007

English Pastoral Twilight

Johann Christian Bach *(1735-1782)*

Quartet in G Major, op. 19, no. 3
Allegro
Andantino
Rondo

Albert Roussel *(1869-1937)*

***Deux Poèmes de Ronsard*, op. 26, no. 1**
Rossignol, mon mignon
Ciel, air, et vents

Ralph Vaughan Williams *(1872-1958)*

Along the Field (Eight Housman Songs)
We'll to the woods no more
Along the field
The half-moon westers low
In the morning
The sigh that heaves the grasses
Good-bye
Fancy's knell
With rue my heart is laden

Franz Joseph Haydn *(1732-1809)*

Trio No. 2 in G Major, ("London")
Andante
Allegro
Allegro

Vaughan Williams

Merciless Beauty (Three Rondels)

Benjamin Butterfield, tenor
Dawn Walker, flute
Catherine Emes, Alicia Yang, violin
Nancy Lochner, viola
Timothy Roberts, cello

The English Pastoral Twilight Concert is underwritten in part through the generosity of Girl Boy Girl.

Program Notes

J.C. Bach: Quartet in G Major, op. 19, no. 3
A. Roussel: *Deux Poèmes de Ronsard*, op. 26, no. 1
R. Vaughan Williams: Along the Field
F.J. Haydn: Trio No. 2 in G Major, ("London")
R. Vaughan Williams: Merciless Beauty

Throughout the 18th and 19th Centuries, the British were avid collectors. The Great Exhibition of 1851, which evolved into the modern World's Fair, was an opportunity for the London public to sample the more exotic cultures of the Empire without leaving home. (So it was also with music: among all the European nations, the British were the most open to imported musical styles, and the quickest to embrace the foreigners who brought them. Moreover, these contributions to British musical style cannot be overlooked.)

Johann Christian Bach, the youngest surviving son of Johann Sebastian, arrived in London in 1762 and, until his death twenty years later, the "London Bach" found considerable success in England. His theatrical works were generally well received, and he enjoyed a measure of royal patronage with an appointment as the Queen's music master.

Bach wrote four quartets for Willoughby Bertie, the Fourth Lord Abingdon, all of which feature at least one flute. *The Quartet in G Major* features two flutes, with the second (possibly intended for Abingdon himself) playing very frequently in thirds with the first or with the viola.

Steeped in the French tradition of the late 19th Century but looking for a way forward after the First World War, Albert Roussel turned to the Renaissance poetry of Pierre de Ronsard in 1924. Ronsard (1524-85) was a leading figure of the French humanist movement. Inspired by classical antiquity he wanted to create a literary tradition for France equal to the formidable example of the Greeks. His poems frequently dwell on love that is unrequited or impossible. The two poems set in Roussel's Op. 26 are typical. Both are sonnets in the Petrarchan tradition, contrasting the beauty and joy of nature with the pain of human love. In *Rossignol, mon mignon,* the poet compares his forlorn song to that of the nightingale, represented here by the flute. The second song, *Ciel, air et vents,* tells the tale of a departed lover who could not bring himself to say goodbye to his love.

At the turn of the 20th Century, there had not been an English composer of international reputation in over 300 years. By the beginning of World War I, England would have Ralph Vaughan Williams' original voice to add to the chorus of late-Romantic European composers. Vaughan Williams' musical style owes debts to both English folksong and contemporary French music (not least by Ravel with whom he studied). When Vaughan Williams wrote to A.E. Housman for permission to set the eight songs that would become *Along the Field,* it was given with the stipulation that the composer not leave out portions of the text (as he had done with *On Wenlock Edge* in 1908). Housman's wishes were respected, and the result is a song cycle for voice and violin of striking beauty.

Eleven years after introducing his popular *Fantasia on a Theme by Thomas Tallis* in 1910, Vaughan Williams turned to the past again in *Merciless Beauty,* a set of rondels attributed to Geoffrey Chaucer (c. 1342-1400). Scored for high voice, two violins and cello, the settings invoke an imagined musical past, avoiding the piquant harmonies of his more progressive style in favor of a modal approach.

In 1791, after 25 years in the service of the Esterhazys, Haydn was finally given leave to make the first of his two extended journeys to London. By the time he returned permanently to Vienna in 1795, he was a rich man. In those five years, he had made a profit equal to 20 years salary with the Esterhazys, and described his time in England as the happiest of his life. Part of his duties during these concert tours was to give music lessons to the nobility and, on occasion, to compose pieces for private performances. Like J.C. Bach, Haydn knew Lord Abingdon, and the "London" trios for 2 flutes and cello may well have been written for one of his concerts sometime between 1794 and 1795. ■

— Geoffrey Wilson

Sunday Candlelight Concert No. 1

July 16, 9:00pm • La Mirada, Monterey

A Mystery Tour: Meditations on the Rosary

Heinrich Biber
(1644-1704)

The Sixteen Mystery Sonatas

Part I: The Joyful Mysteries

1. The Annunciation
   Praeludium
   Variatio
   Aria allegro
   Adagio

2. Mary's Visit to Elizabeth
   Sonata
   Allaman
   Presto

3. The Birth of Christ
   Sonata
   Presto
   Courente
   Double
   Adagio

4. The Presentation in the Temple
   Ciacona

5. The 12 year old in the Temple
   Praeludium
   Allaman
   Guigue
   Sarabanda

Elizabeth Wallfisch, violin
Andrew Arthur, organ and harpsichord

The Sunday Candlelight Concerts are underwritten in part through the generosity of the Monterey Museum of Art, the Fund for the Arts of the Community Foundation for Monterey County, and Pacific Tweed.

Sunday Candlelight Concert No. 2

July 23, 9:00pm • La Mirada, Monterey

A Mystery Tour: Meditations on the Rosary

Heinrich Biber
(1644-1704)

The Sixteen Mystery Sonatas

Part II: The Sorrowful Mysteries

6. The Agony in the Garden
   Lamento
   Adagio

7. The Scourging
   Allamanda
   Variatio
   Sarabanda
   Variatio

8. The Crowning with Thorns
   Sonata-adagio
   Presto
   Guigue
   Double-presto
   Double

9. The Carrying of the Cross
   Sonata
   Courente
   Double
   Finale

10. The Crucifixion
    Praeludium
    Aria
    Adagio (the earthquake is heard at the end, the ground shakes)

Elizabeth Wallfisch, violin
Andrew Arthur, organ and harpsichord
Joanna Blendulf, viola da gamba

The Sunday Candlelight Concerts are underwritten in part through the generosity of the Monterey Museum of Art, the Fund for the Arts of the Community Foundation for Monterey County, and Pacific Tweed.

Sunday Candlelight Concert No. 3

July 30, 9:00pm • La Mirada, Monterey

Heinrich Biber
(1644-1704)

A Mystery Tour: Meditations on the Rosary

The Sixteen Mystery Sonatas

Part III: The Glorious Mysteries

11. The Resurrection
    Sonata
    Surrexit Christus Hodie (hymn)
    Adagio

12. The Ascension
    Intrada
    Aria Tubicinum
    Allamanda
    Courente
    Double

13. The Sending of the Holy Ghost
    Sonata
    Gavott
    Guigue
    Sarabanda

14. The Assumption of Mary
    Aria
    Guigue

15. The Coronation of the Virgin
    Sonata
    Aria
    Canzon
    Sarabanda

16. The Guardian Angel
    Passagalia

Elizabeth Wallfisch, violin
Andrew Arthur, organ and harpsichord
Joanna Blendulf, viola de gamba
Richard Kolb, archlute

The Sunday Candlelight Concerts are underwritten in part through the generosity of the Monterey Museum of Art, the Fund for the Arts of the Community Foundation for Monterey County, and Pacific Tweed.

Program Notes

H. Biber: The Sixteen Mystery Sonatas

In conformity with the usage of the inspired writers of the New Testament, theologians give the name Mystery to revealed truths that surpass the powers of natural reason. Mystery, therefore, in its strict theological sense is not synonymous with the incomprehensible. Rather, it has been said to be the 'Harmony of Natural and Supernatural Truth,' one whose very nature lies above the finite intelligence. Biber illustrates this as a harmonic journey into a mysterious world of prayer and meditation, on the mysteries surrounding the birth, life and death of Christ.

These sixteen sonatas are dedicated to the Archbishop of Salzburg, Prince Max Gandolph. Biber worked for the Archbishop from 1670, and it was during his first years there that he composed this set of works, most probably completed by 1676.

Each of the first fifteen sonatas represents one mystery, in turn meditations on the birth, mature life, and the terrible, powerful crucifixion of Christ, and finally on the redemption of humankind through his sacrifice. The sixteenth is written for a solo violin, a passacaglia, which has the title *Guardian Angel.*

An etching of great beauty representing these mysteries serves as each sonata's title page. Much is contained in these etchings, not just the title of the sonata in pictorial form, but the passions therein of the event it depicts, and the mystery of the same as it affects the lives of believers.

One of the 'mysteries' that Biber himself gives us is the scordatura, or tuning of the violin for the sonatas. Each sonata has its own unique tuning. The result is the violin becomes a different instrument in each of the works, with colors and timbres suited to the representations, story-telling and emotional affect within the sonata.

Implicit here are three sets of five sonatas each, hence the three recitals.

Beginning with the Annunciation of the birth of Christ, the first prelude is itself a deeply felt meditation, essentially a prelude to the whole journey right to the final sonata.

As one progresses along the path from one sonata to the next, the affect—passions—become more and more intense. As the moment of the crucifixion approaches, the tunings narrow and tighten, conveying the agonies suffered by Christ and his loved ones.

Then for the last set of five, from the *Resurrection* (No. 11) Biber writes in a more joyful and open style. A trumpet call can be heard and redemption is assured.

It is thought that the sonatas were to be performed in Salzburg during the Feast of the Rosary in October. The rosary, says the Roman Breviary, is "a certain form of prayer, an antidote to heresy and sin." It is believed that Heaven has on many occasions rewarded the faith of those who had recourse to this devotion in times of special danger. The first week of October was designated from the late 16th Century throughout Catholic Europe as the time to celebrate the triumph of good over evil, faith over unbelief, by processions and devotions. These sonatas are exquisite spiritual examples of the devotional writings of Heinrich Biber at the service of the greater power in which he had such a profound belief. ■

— *Elizabeth Wallfisch*

Thursday Candlelight Concert No. 1

July 20, 9:00pm • All Saints Church, Dolores and Ninth, Carmel

Bach Up Close—Intimate Encounters with Bach's Solo Works I

Johann Sebastian Bach
(1685-1750)

Sonata No. 2 in A Minor for Violin Solo, BWV 1003
Grave
Fuga
Andante
Allegro

Johan Helmich Roman
(1694-1758)

Assaggio for Solo Violin in A Major, BeRI 301
I (untitled)
II (untitled)
III (untitled)
IV (untitled)

J.S. Bach

Sonata No. 1 in G Minor for Violin Solo, BWV 1001
Adagio
Fuga: Allegro
Siciliana
Presto

Emlyn Ngai, violin

The Thursday Candlelight Concerts are underwritten in part through the generosity of Canterbury Woods.

Program Notes

J.S. Bach: Sonata No. 2 in A Minor for Violin Solo, BWV 1003
J.H. Roman: Assaggio for Solo Violin in A Major, BeRI 301
J.S. Bach: Sonata No. 1 in G Minor for Violin Solo, BWV 1001

Bach's six sonatas and partitas for solo violin were all written around 1720, while Bach was working for Prince Leopold's court in Cöthen. For the first and only time in his career, his primary duties were to write and perform secular music rather than music for the Lutheran church. Bach used this opportunity to explore instrumental musical styles that he had learned by copying out and arranging the music of the Italian masters Vivaldi and Corelli in the previous decade. The cello suites, Brandenburg concertos and the first book of *The Well-Tempered Clavier*, each one a major work in Bach's instrumental output, were also composed at this time.

Research in recent times into Bach's personal love for the violin and viola, and his undeniable skills as a player, leads to the assumption that he wrote these works to be played by himself firstly.

If you look at the title page you will notice he wrote, "Sei Solo." He had returned from his journeys back to Cöthen to discover that his beloved wife, Maria Barbara, had died and was buried—all without his knowledge. The writing of the solo violin works was not purely coincidental with this devastating event. Bach's knowledge of Italian was exemplary. He knew he was writing, "You are alone," and not "Six Solos for Violin."

As for the performance of these works, changes in stylization have altered our conception over the last 200 years to the point where some performances would not be recognized by Bach himself. But we are fortunate to have access to the instruments—in their set-up and their bows—that Bach knew, used and wrote for. The simple thesis here is that we can then attempt to arrive at a point closer to his intentions by stripping off the trappings of the Romantic tradition. The chord playing becomes easier, the voicing clearer, the complexities of the counterpoint more lucid, the experience of the listener more intimate.

Both of the sonatas on this evening's program follow the same basic *sonata da chiesa* form that Bach would have encountered in the music of Vivaldi and Corelli: a slow fantasia followed by a faster fugue, a slower arioso movement in a related key and a brilliant finale. Bach fills this form with music that freely blends German and Italian elements, resulting in a distinctive, personal style.

The *Sonata in G Minor* opens with a stunning adagio whose lush chords are connected by extravagant scale figures. The fugue which follows is a classic example of Bach's ability to create vast structures out of simple materials. The third movement siciliana is perhaps the most challenging from a musical point of view. Bach creates the illusion of three continuous lines by constantly alternating between two higher, melodic voices and one lower bass line. The concluding presto abandons the siciliana's preoccupation with a multi-voice texture and instead relies on a series of rapid arpeggios to propel the work to its emphatic conclusion.

The *Sonata in A Minor* begins much like the previous one, with greater variety in the figures connecting the chords. The fugue is considerably longer here than in the *G Minor Sonata,* and harkens back to an earlier style of fugue writing (typical of Buxtehude), where freely composed sections alternate with development of the fugue subject. The sheer length of the movement challenges the performer to keep the audience engaged. The andante which follows projects two voices so clearly that it almost sounds like a transcription of a work intended for two players. The final allegro, as in the previous sonata, eschews polyphony and races to a brilliant conclusion.

Johan Helmich Roman was one of the most prominent musical figures in Sweden in the first half of the 18th Century. Trained for a time in England, where he had contact with Handel, he was appointed to the Swedish Royal Chapel in 1721 where he remained until 1745. His music owes much to the example of Handel, and moves even further toward the *galant* style typical of the mid-18th Century. There are fifteen *assaggi* (samplings) for solo violin, a staggering number for this genre, which show an impressive command of contemporary violin techniques. The *Assaggio* in A Major follows the same basic four movement plan as the two Bach sonatas on this evening's program, but its musical rhetoric is quite different. ■

— Geoffrey Wilson & Elizabeth Wallfisch

Thursday Candlelight Concert No. 2

July 27, 9:00pm • All Saints Church, Dolores and Ninth, Carmel

Bach Up Close—Intimate Encounters with Bach's Solo Works II

Johann Sebastian Bach
(1685-1750)

Suite No. 4 in E-flat Major for Violoncello Solo, BWV 1010
Prelude
Allemande
Courante
Sarabande
Bourrée I, Bourrée II
Gigue

Toccata in D Minor for Harpsichord, BWV 913

Cantata BWV 203, *Amore traditore*
Aria: *Amore traditore*
Recitativo: *Voglio provar*
Aria: *Chi in amore*

Michael Dean, bass-baritone
Joanna Blendulf, cello
Michael Beattie, harpsichord

The Thursday Candlelight Concerts are underwritten in part through the generosity of Canterbury Woods.

Program Notes

Suite No. 4 in E-flat Major for Violoncello Solo, BWV 1010
Toccata in D Minor for Harpsichord, BWV 913
Cantata BWV 203, *Amore traditore*

Bach wrote the six solo cello suites as a counterpart to the six sonatas and partitas for solo violin around 1720. While he may have written the sonatas and partitas for his own use as a violinist, he was not known to be a cellist and the motivation for this set remains a mystery, though it may have been inspired by Christian Ferdinand Abel, a cello virtuoso employed with the orchestra at Cöthen.

The *Suite in E-flat Major* presents some interesting challenges for the performer. For starters, the key sits rather awkwardly on the instrument. Like the other cello suites, it also requires the player to produce the illusion of multiple simultaneous musical lines. This kind of collision between Bach's musical imagination and the practical aspects of instrumental performance is common in his music, not least for instruments at which he excelled like the organ and the harpsichord.

Like the rest of the suites, this one is written around a six-movement plan that augments the four core dances (allemande, courante, sarabande, gigue) with an extended prelude and a pair of bourrées. The sarabande is unusual—in place of the expected accent on the second beat there is a lilting rhythm that, like the preludes, calls French music to mind. The suite's closing gigue is one of the most challenging movements in any of the six suites.

The six keyboard toccatas (BWV 910-15) were probably composed between 1706 and 1710, when the young Bach was still employed as an organist. For a long time, it was assumed that these toccatas were written for the harpsichord, since they lack a line for the organ's pedal manual. Recently, it has been suggested that they may have been written for the organ, but a definitive answer has not been reached. Stylistically, they show a debt to North German organists, with sections of free improvisation alternating with strict imitation and fugue.

The *Toccata in D Minor* dates from about 1706, and may be the earliest of the group. The work is written in four main sections: the first and third are improvisatory, full of the imaginative contrasts and harmonic surprises that Bach would have known from the music of Dietrich Buxtehude. The second and fourth sections are fugues. It is in these that Bach's youth is most evident. The themes here lack the strong definition of later fugues (the *Well-Tempered Clavier,* for instance) and the organization is somewhat long-winded. That said, the work is a remarkable achievement for a 21-year-old organist who was essentially self-taught as a composer.

The Cantata BWV 203, *Amore Traditore* for bass is a true rarity among Bach's cantatas. It is one of only two extant cantata settings of an Italian text, the only one scored for bass voice and harpsichord alone, and the only one with this particular form (aria-recitative-aria.) In fact, it may not be by Bach at all; the work is still awaiting authentication. However, in its use of imitation between the voice and harpsichord, and in its musical language in general, it does bear many of the traditional hallmarks of Bach. Stylistically, the piece predates the Leipzig period, but a more precise date is not known.

The text is a scathing (probably tongue-in-cheek) indictment of love, written from the viewpoint of a jilted lover. In the opening aria, the lover proclaims his freedom from the clutches of treacherous *Amore,* while the following recitative boasts of his desire to dodge Cupid's arrow for the rest of his life. The final aria is a warning to would-be lovers to cut and run before the relationship turns sour. ■

— Geoffrey Wilson

Thursday Candlelight Concert No. 3

August 3, 9:00pm • All Saints Church, Dolores and Ninth, Carmel

Bach Up Close—Intimate Encounters with Bach's Solo Works III

Johann Sebastian Bach
(1685-1750)

Suite No. 5 in C Minor for Violoncello Solo, BWV 1011
Prelude
Allemande
Courante
Sarabande
Gavotte I, Gavotte II
Gigue

Partita in A Minor for Flute Solo, BWV 1013
Allemande
Corrente
Sarabande
Bourree Angloise

Three Arias for Tenor:

***Ich traue seiner Gnaden* from Cantata BWV 97**
In allen meinen Taten

***Hasse nur, hasse nicht recht* from Cantata BWV 76**
Die Himmel erzaehlen die ehre Gottes

***Ergiesse dich reichlich* from Cantata BWV 5**
Wo soll ich fliehen hin?

Alan Bennett, tenor
Robin Carlson Peery, flute
Cynthia Roberts, violin
Patrick Jordan, viola
Allen Whear, cello
Michael Beattie, harpsichord

The Thursday Candlelight Concerts are underwritten in part through the generosity of Canterbury Woods.

Program Notes

Suite No. 5 in C Minor for Violoncello Solo, BWV 1011
Partita in A Minor for Flute Solo, BWV 1013
***Ich traue seiner Gnaden* from Cantata BWV 97**
***Hasse nur, hasse nicht recht* from Cantata BWV 76**
***Ergiesse dich reichlich* from Cantata BWV 5**

The *C Minor Cello Suite* poses problems for the performer. Bach requires a *scordatura*—an alternate tuning of the instrument—in order to reach all of the notes in the chords. Most modern cellists, wary of the additional stress this would place on their instruments, refuse this alternate tuning. Instead, they choose to re-voice Bach's music, leaving notes out or altering chords to compensate. So, every performance of this suite is more than a realization of a score; it is a critical confrontation with the mind of the composer.

Like all of the cello suites, this one expands the typical four-movement dance suite structure (allemande, courante, sarabande and gigue) by adding a prelude and a pair of dances (gavottes in this case) before the final gigue. The prelude is an extended French overture. The following allemande picks up on the mood of the prelude's first section; its slow tempo accentuates its emotional intensity. The courante is in the Italian manner. The sarabande is strikingly beautiful in its simplicity; its single, mournful voice implies constant polyphony, the higher and lower notes forming their own melodic lines. Like all of Bach's paired dances, the two gavottes stand in dramatic contrast from one another. A pervasive dotted rhythm, common in Bach's C minor works and present in the prelude and allemande of this suite, characterizes the closing gigue.

The *Partita for Solo Flute* was written around 1717, while Bach was working in Cöthen. This is the same period that produced the violin partitas and the cello suites. Bach may have been thinking of a similar set of pieces for solo flute but never got around to finishing it. Like the *C Minor Cello Suite,* the partita is a set of dances, with a bourrée in the English manner replacing the expected gigue. In the allemande and courante, Bach uses notes in different registers to create the illusion of multiple musical lines, a polyphonic texture that is technically impossible for the flute.

Ich traue seiner Gnaden is the fourth movement of Cantata BWV 97; all of the movements are based on the text (but not the tune) of the 17th Century hymn *In allen meinen Taten* (In all my endeavors). The cantata as a whole expresses confidence that God protects and prospers the faithful. In the tenor aria the obbligato violin sets a reassuring tone. Especially striking is the tenor's awkward leap on the word *"Schaden"* (harm) and the chromatic inflection for the word *"Übel"* (evil). This kind of word painting is common in Bach, but here these aberrant notes are quickly reconciled back into the piece, a musical enactment of God's deliverance from harm.

When Bach arrived in Leipzig in 1723, he was eager to make a good impression on a town council that had hired him only after they could not get the composers they really wanted. His second Leipzig cantata, BWV 76 *Die Himmel erzaehlen die ehre Gottes* (The heavens are telling the glory of God) certainly fills this role. Based on portions of Psalm 19, it is conceived on a grand scale, with two parts of seven movements each. The tenor aria *Hasse nur, hasse nicht recht* (Hate me then, hate me fully) is addressed to the unfaithful masses who have abandoned God. The furious continuo part and scornful opening section, representing those hostile to God, is contrasted with music that shows the joy of faith.

Central to Bach's faith was a belief in the redeeming power of Christ to remove sin and put the believer into direct contact with God. This is the subject of BWV 5, *Wo soll ich fliehen hin?* (Where shall I flee?). The tenor aria *Ergiesse dich reichlich* (Pour out with abundance) is an invocation to the divine spring (Christ) to pour the blood of redemption over the believer. The running passages in the obbligato viola and in the voice are musical representations of the flowing stream of Christ's blood as it cleanses the suffering soul. ■

— Geoffrey Wilson

Carmel Plaza Concert

July 8, 5:00pm • Carmel Plaza, Ocean Avenue and Junipero, Carmel

Carmel Bach Festival Tower Music
Suzanne Mudge, Director

Girolamo Fantini *(1600-1675)*	***Imperiale Primo***
Claudio Monteverdi *(1567-1643)*	***Toccata***
Giovanni Gabrieli *(1554-1612)*	***Canzon III***
Wolfgang Amadeus Mozart *(1756-1791)*	**Alleluia from *Exsultate, Jubilate,* K.165**
Johann Sebastian Bach *(1685-1750)*	**Christmas Oratorio** Break Forth O Beauteous Heavenly Light Final Chorus
Peter Warlock *(1894-1930)* **arr. Mudge**	**Capriol Suite** Basse-Danse Pavane Bransles Mattachins
arr. Mike "Wild Man" Willens	**Bill Bailey, Won't You Please Come Home!**
George Gershwin *(1898-1937)*	**Porgy and Bess Selections**
Johann Pezel *(1639-1694)*	**Suite of Dances** Intrada Courant Bal Sarabande Bal
Samuel Scheidt *(1587-1654)*	**Galliard**
William Byrd *(1540-1623)* **arr. Keith Snell**	**The Earle of Oxford March**

Leonard Ott and Susan Enger, trumpet
Chris Cooper and Loren Tayerle, horn
Bruce Chrisp, Suzanne Mudge, and Wayne Solomon, trombone
Kevin Neuhoff, percussion

This concert is underwritten in part through the generosity of Carmel Plaza and Graniterock.

Concerts on the Bay

July 9, 5:00pm • Monterey Plaza Hotel & Spa, Cannery Row, Monterey

Monterey Bay Symphony String Ensemble
Carl Christensen, Conductor

Henry Purcell *(1659-1695)*
Rondeau from *Abdelazar*

Johann Sebastian Bach *(1685-1750)* edited by Carl Christensen
Fugue V, in D Major from WTC Book 2

J.S. Bach ed. Christensen
Fugue VII, in E-flat Major from WTC Book 2

J.S. Bach ed. Christensen
Contrapunctus IX, from *Art of the Fugue*

Weber Iago *(b.1962-)*
Jazz Concertino for Piano and String Orchestra
Con Gioia
Ballad
Vivo

Premier Performance

Weber Iago, piano

INTERMISSION

J.S. Bach ed. Christensen
Jesu Joy of Man's Desiring

George Frideric Handel *(1685-1759)*
Sorge infausta una procella* from *Orlando

J.S. Bach
Largo from Harpsichord Concerto in F Minor, BWV 1056

Nancy Hamilton and Morgan Lewis
High High the Moon

Alice Kirwan Murray, mezzo soprano

Peter Warlock *(1894-1930)*
Capriol Suite
Based on Dance Tunes from Arbeau's *Orchésographié* (1588)
Basse-Danse
Pavane
Tordion
Bransles
Pieds-en-l'air
Mattachins (Sword Dance)

Betty Corner, Claudia Fountain, Tina Minn, Lila Woolman,
Wendy Davis, Melanie Vittitoe, RoseMarie Dunsford, Timb Harris, violin
Chad Kaltinger, Leah Bayes, Michael Stamp, viola
Nancy Skei, Deborah Tandoc, cello
Randy Keith, Marie Laskin, bass
Michelle Galindo, keyboard

This Concert on the Bay is underwritten in part through the generosity of Monterey Plaza Hotel and Spa and Sotheby's International Realty—Mike Canning and Tomi Williams.

Concerts on the Bay

July 16, 5:00pm • Monterey Plaza Hotel and Spa, Cannery Row, Monterey

Monterey Bay Symphony Brass Ensemble and the Festival Tower Music Ensemble
Carl Christensen, Conductor

Claudio Monteverdi *(1567-1643)* transcribed by David Marlatt	***Deus In Adjutorium*** from Vespers of the Blessed Virgin (1610)
Claudio Monteverdi transcribed by Gary Olson	***Nisi Dominus* (Psalm 127)** from Vespers of the Blessed Virgin (1610)
Giovanni Gabrieli *(1557-1612)* edited by Robert King	***Canzon Quarti Toni* for Three Choirs** from *Sacrae Symphoniae*—Venice (1597)
Giovanni Pierluigi da Palestrina *(c.1525-1594)* transcribed by Gardner Read	***Motet—Laudate Dominum In Tympanis* for Three Choirs**
Johann Heinrich Schmelzer *(1620-1680)* arranged by David Marlatt	**Sonata**
Michael Praetorius *(1571-1621)* arranged by Michael Lind	**Four Dances** *Passamezzo* *Bransle Gay* *Gavotte* *Bransle Double*
INTERMISSION	
Johannes Pezelius (Pezel) *(1639-1694)* edited by Robert King	**Two Sonatas from *Hora Decima*** (Leipzig, 1670)
Johann Friedrich Fasch *(1688-1758)* arranged by David Marlatt	**Concerto** *Moderato* *Largo* *Allegro moderato* Wolfgang Basch, trumpet soloist
Hans Leo Hassler *(1564-1612)* arranged by Bernard Fitzgerald	**Suite for Double Brass Choir** *Allegro* *Molto sostenuto* *Allegro*
Johannes Pezelius (Pezel) edited by Bryan Doughty and Carl Christensen	**Dances from *Fünfstimmige Blasende Musik*** *This Concert on the Bay is underwritten in part through the generosity of Monterey Plaza Hotel and Spa.*

San Francisco Concert

July 24, 7:00pm • Mission Dolores, 3321 Sixteenth Street, San Francisco

Festival Chorale and Members of the Festival Orchestra
William Jon Gray, Conductor

Mexican Baroque

Anonymous *(Ritual, Lima 1631)*
Procession: *Hanacpachap cussicuinin*

Juan Gutiérrez de Padilla *(ca. 1590-1664)*
Versicle and Response: *Deus in adiutorium*

Ignacio de Jerúsalem *(1707-1769)*
Kyrie (Polychoral Mass in D Major)

Francisco de Vidales *(ca. 1630-1702)*
Xácara: *Los que fueren de buen gusto*

Ignacio de Jerúsalem
Gloria (Polychoral Mass in D Major)
Gloria in excelsis Deo • Gratias agimus tibi • Qui tollis peccata mundi
Quoniam tu solus sanctus • Cum Sancto Spiritu • Amen

Juan Gutiérrez de Padilla
Xácara: *A la xácara xacarilla*

Ignacio de Jerúsalem
Credo (Polychoral Mass in D Major)
Credo in unum Deum • Et incarnatus est
Crucifixus etiam pro nobis • Et resurrexit tertia die

Antonio de Salazar *(ca. 1650-1715)*
Negrilla: *Tarará qui yo soy Anton ninglito*

Ignacio de Jerúsalem
Sanctus (Polychoral Mass in D Major)

Hernando Franco *(1532-1585)*
Motet: *Salve Regina*

Juan Gutiérrez de Padilla
Negrilla: *A siolo flasiquiyo*

Manuel de Zumaya *(1678-1755)*
Villancico: *¡Albricias, mortales!*

Juan García de Zéspedes *(ca. 1619-1678)*
Guaracha: *Convidando está la noche*

Gaspar Fernandez *(1570-1629)*
Recession: *Xicochi, xicochi conetzintle*

Alicia Yang, Catherine Emes, Naomi Guy, Joseph Tan,
Ann Duggan, Elizabeth Stoppels Girko, violin; Paul Rhodes, cello
Jon Keigwin, double bass; Susan Enger, Leonard Ott, trumpet
Kevin Neuhoff, timpani; Terrence Farrell, baroque guitar
William Faulkner, Mexican harp; Charles Prestinari, organ

The audience is respectfully asked to refrain from applause.

The San Francisco Mexican Baroque Concert is underwritten in part through the generosity of Goldman Sachs and by Communities Advancing the Arts Initiative funded by the James Irvine Foundation with additional funding from the David and Lucille Packard Foundation.

Family Concert

July 25, 4:00pm • Sunset Theater, San Carlos and Ninth, Carmel

Carmel Bach Festival Youth Chorus
John Koza, director

Choral Contrasts

Ambrosian Chant
(12th Century)
Knut Nystedt
(b. 1915)

Kyrie

Giovanni Pierluigi da Palestrina
(1525-1594)
László Halmos
(1909-1997)

Jubliate Deo
(Sing joyfully to God)

Sergei Rachmaninoff
(1873-1943)
Arvo Pärt
(b. 1935)

Bogoroditse d'evo raduisya
(Rejoice, O virgin…)

William Byrd
(1543-1623)

Ave verum Corpus
(Hail, holy body)

Anton Bruckner
(1824-1896)

Three motets
Locus iste
(Here, this place)
Os justi
(The mouth of the righteous)
Christus factus est
(Christ became)

arr. William L. Dawson
(1898-1990)

Ain'-a That Good News!

arr. Alice Parker
(b. 1925)

I Got a Key

René Clausen
(b. 1953)

Set Me as a Seal

The Family Concerts are underwritten in part through the generosity of AT&T.
Funding for the Carmel Bach Festival Youth Chorus is provided in part through the Robert and Virginia Stanton Endowment Fund of the Community Foundation for Monterey County.

Family Concert

July 29, 4:00pm • Sunset Theater, San Carlos and Ninth, Carmel

Young Artist Concert

Johann Sebastian Bach *(1685-1750)*

Prelude in C Minor ("Lute Prelude")
Polonaise in G Minor

Marc Akira Picard, piano

George Frideric Handel *(1685-1759)*

Sonata IV in D Major

Joyce Yoon, violin
Stephen Tosh, piano

J.S. Bach

Prelude and Fugue in D Major BWV 850 from the *Well-Tempered Clavier*

Shouvik Dutta, piano

Jean-Phillip Rameau *(1683-1764)*

Gavotte

Allie Hashimoto, violin
Elizabeth Cho, piano

Georg Phillip Telemann *(1681-1767)*

Sonata in B Minor
cantabile, allegro

Lauren Lemus, flute
Christopher Kroeze, piano

Domenico Scarlatti *(1685-1757)*

Sonata in C Major L.104, Sonata in A Major L.345

Sarah Chang, piano

J.S. Bach

Prelude and Courante from Cello Suite in D Minor BWV 1008

Maggie Wei, cello

J.S. Bach

French Suite No. 1 in D Minor BWV 812
Allemande, Courante, Sarabande, Gigue

Gabrielle Micheletti, piano

J.S. Bach

French Suite #2 in C Minor BWV 813
Allemande, Courante, Sarabande, Air, Gigue

Li Schmidt, piano

Telemann

Concerto for Two Violas
2nd Movement—allegro; 4th Movement—vivace

Elizabeth Cho, viola
Deanna Lynn, viola
Gabrielle Micheletti, piano

The Family Concerts are underwritten in part through the generosity of AT&T.

The Carmel Bach Festival is deeply grateful to California State University Monterey Bay, for providing facilities for the auditions in April. Many thanks also to Lyn Bronson for his invaluable help and support during the audition process. And a very special Thank You to Mary Castagna, without whom the entire "Discovery Series" would not be possible.

Saturday Master Class Showcase

Saturday, August 5 only, 2:30pm • Sunset Theater, San Carlos and Ninth, Carmel
This recital will be broadcast on KUSP 88.9 FM in July 2007

2006 Adams Fellows
Sherezade Panthaki, soprano — Jonas Laughlin, countertenor
Scott Joseph Mello, tenor — Mischa Bouvier, bass-baritone

with

Neil Tatman, oboe, oboe d'amore; Rachel Evans and Carolyn Canfield Cole, violin; Meg Eldridge, viola; Paul Rhodes, cello; Bruce Moyer, double bass; Joanna Blendulf, viola da gamba; Michael Beattie, harpsichord, organ

The Virginia Best Adams Vocal Master Class Showcase Concert

Johann Sebastian Bach *(1685-1750)*
I. ***Was Gott tut, das ist wohlgetan*** **from Cantata BWV 75,** ***Die Elenden sollen essen***
Full Ensemble

George Frideric Handel *(1685-1759)*
II. Recitative: ***Comfort Ye***
Aria: ***Ev'ry Valley*** **from** ***Messiah***
Mr. Mello

Handel
III. Aria: ***Cara Sposa*** **from the opera** ***Rinaldo***
Mr. Laughlin

Bach
IV. Recitative: ***O holder Tag***
Aria: ***Spielet, ihr beseilten Lieder*** **from Cantata BWV 210,** ***O holder Tag, erwünschte Zeit***
Ms. Panthaki

Handel
V. Aria: ***See the raging flames arise*** **from the dramatic oratorio** ***Joshua***
Mr. Bouvier

Bach
VI. Aria: ***Vergnügte Ruh*** **from Cantata BWV 170,** ***Vergnügte Ruh***
Mr. Laughlin

Bach
VII. Aria: ***Jesu, lass durch Wohl und Weh*** **from Cantata BWV 182,** ***Himmelskönig sei willkommen***
Mr. Mello

Bach
VIII. Aria: ***Komm süsses Kreuz*** **from** ***St. Matthew Passion,*** **BWV 244**
Mr. Bouvier

Handel
IX. Aria: ***Quoniam tu solus sanctus / Cum sancto spiritu*** **from** ***Gloria in B-flat Major,*** **HWV deest.**
Ms. Panthaki

Bach
X. ***Was Gott tut, das ist wohlgetan*** **from Cantata BWV 112,** ***Weinen, Klagen***
Full Ensemble

Printed texts and translations will be available at the door.

This is the final event of the 2006 Adams Vocal Master Class.

David Gordon, Director
Kendra Colton, Benjamin Butterfield, Sanford Sylvan, Michael Dean, faculty
Michael Beattie, repetiteur and musical preparation

The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions. This program is generously made possible each year in part by the Virginia Best Adams Endowment Fund and through the generosity of the Ansel Adams Gallery.

2006 Virginia Best Adams Vocal Master Class

In the flourishing of the high Baroque era in the early 1700s, vocal and choral music were central elements of musical art, and the human voice was considered a model of expressive vividness from which all other musicians could learn.

Then as now, vocal excellence is much more than just having a pretty voice. Singers need constantly to learn, study, experiment, and refine their technique and interpretation. Coaching sessions with more experienced artists—vocal and instrumental—are a regular part of the professional singer's regimen, and that is exactly what the Adams Vocal Master Class is all about.

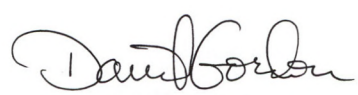
Each year the Bach Festival receives applications from talented young vocal artists from around the world. We select four—the best of the best—and invite them to join the Carmel Bach Festival ensemble to study and coach with Festival solo artists. Carmel is the only place in North America where young singers are awarded a cash stipend to study, coach, and perform Baroque solo repertoire in a professional environment.

Vocal master classes are not rehearsals or performances. In Carmel we open the doors to this usually private process, and invite the public to witness young professional singers as they refine their vocal art. In a casual, light-hearted atmosphere we will hear a wealth of vocal music and examine all aspects of style, technique, communication, and artistry.

In leading this year's sessions I am joined by a distinguished quartet of artist-teachers: Bach Festival vocal soloists Kendra Colton, Benjamin Butterfield, Sanford Sylvan, and Michael Dean. And we welcome back Michael Beattie as accompanist for the Master Classes.

The Adams Vocal Master Class was founded in 1984 through the generosity and vision of beloved Bach Festival patron Virginia Best Adams and her friends and family. Thanks to the continuing generosity and support of our ever-growing family of friends and donors, and the Carmel Presbyterian Church, this wonderful event continues to grow and flourish.

We cordially invite you to join us for these relaxed gatherings and experience with us the joy of the singer's art.



David Gordon
Director, Adams Vocal Master Class

Master Classes take place Noon-2 p.m. on Mondays: July 17, 24, and 31, and Thursdays: July 20, 27, and August 3, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are free to the general public. (Note: The session on Monday July 17 begins at 12:30pm)

The Adams Fellows appear in concert with members of the Festival Orchestra on Saturday August 5 at 2:30pm in the Sunset Center. Tickets are available at the door.

Master Class Website: www.spiritsound.com/bachinfo.html

Discovery Series at a Glance

Listening to music is not a passive experience, and the Discovery Series is designed to help you be an active and enthusiastic listener. With more than 50 free events in 22 days, we hope to entertain, enlighten, and entice you back for more!

Open rehearsals, vocal master classes, instrument demonstrations, conversations with performers, outdoor brass serenades, family concerts and more! In our informal pre-concert talks and lectures, you'll learn about the origins of the music in the context of history and the composers' lives, with fascinating historical notes and anecdotes. We invite you to deepen your understanding of the world of culture and ideas that surrounds the music we perform, and get to know the people who make the music at the Bach Festival.

Unless otherwise noted, events take place in Carpenter Hall, Sunset Center Lower Level. (Follow signs from the Sunset Theater parking lot, or enter from Mission St.)

Saturdays—July 15, 22, 29 (not August 5)

2:30pm **"Moses, St. John, and Don Giovanni"**
Dr. Grant Voth, a brilliant and dynamic scholar of the arts and humanities, gives a special keynote presentation, with a vibrant overview of the art and culture of the 18th Century.

6:45pm **"Loudly Proclaim Our Joy!"**
David Gordon, Festival Education Director, introduces the festive music on our opening night concert: cantatas by Bach and Mozart, including Mozart's last completed composition.

7:20pm **Tower Music** *(Sunset Center Terrace)*
Open Air Serenades by the Festival Brass, Suzanne Mudge, Director.
A Festival favorite, these courtyard serenades are inspired by the medieval tradition of announcing a special event with brass music from the tower of a castle or church. *(See also Sunday, Tuesday, Wednesday, and Friday.)*

Sundays—July 16, 23, 30

12:45pm **"Consider, O My Soul..."**
J.S. Bach's magnificent *St. John Passion* is by far the most dramatic musical work Bach ever created. David Gordon tells the story of this vivid and provocative masterpiece.

1:45pm **Tower Music** (Sunset Center Terrace)

Mondays—July 17, 24, 31

Noon **Adams Vocal Master Class**
(12:30pm on July 17 only)
Carmel Presbyterian Church, Ocean Ave. at Junipero

6:45pm **"Fools in Love"**
David Gordon sets the scene for the Monday evening concert (on historic instruments), featuring virtuosic instrumental music by Vivaldi and great vocal arias by Handel.

Tuesdays—July 18, 25, August 1

Up Close and Personal
Informal chats with key members of the Festival family in the Sunset Center Foyer

July 18, 11:00am **Keyboardists**
(Today only, in Carpenter Hall)

July 25, 1:00pm **Production and Technical Staff**
(Sunset Foyer. Note time and location shift)

Aug 2, 1:00pm **Sanford Sylvan and Kendra Colton, Festival Vocal Soloists**

6:45pm **"Aha!...The World of Mozart"**
In honor of Mozart's 250th birthday, Dr. Grant Voth introduces this evening's concert showcasing Mozart's music and letters.

7:20pm **Tower Music** *(Sunset Center Terrace)*

Wednesdays—July 19, 26, August 2

10:30am **"Baroque in the New World"**
(July 19 only: Sunset Center Gym. Enter from Sunset Foyer or Mission Street.)
William Jon Gray, Festival Associate Conductor, introduces the hidden treasures of the 18th-Century Mexican baroque program he will conduct at the Carmel Mission. *(The July 19 lecture includes the Festival Chorale.)*

7:55pm **Tower Music** *(Carmel Mission Basilica)*

Thursdays—July 20, 27, August 3

Noon-2:00pm **Adams Vocal Master Class**
(Carmel Presbyterian Church, Ocean Avenue at Junipero)

Performers' Panels
Informal conversations with members of the Festival vocal and instrumental ensemble

July 20, 4:00pm **Festival Soloists & Chorale Members**

July 27, 10:30am **Festival String Players**

Aug 3, 10:30am **Festival Wind Players**

Fridays—July 21, 28, August 4

6:45pm **"Signs and Wonders!"**
Handel was the greatest opera composer of his time. When musical tastes changed, he continued writing "operas" but called them "dramatic oratorios." David Gordon discusses the magnificent and colorful *Israel in Egypt.*

7:20pm **Tower Music** *(Sunset Center Terrace)*

Open Rehearsals *(Sunset Center Theater)*
It's fascinating to watch a great conductor and orchestra explore music they have never before performed together. In these three early working sessions, Festival Music Director Bruno Weil and the Festival Orchestra rehearse repertoire for three Festival concerts. Gather in the Sunset Center Foyer at 9:30am for an introductory chat by Festival staff members. (Festival Education Director David Gordon will be on hand at the rehearsal break (approx 11:15-11:30) to answer questions.)

Friday, July 7, 10:00am
Tuesday Evening Mozart program (Orchestra only)
Wednesday, July 12, 10:00am
Saturday Evening Mozart and Bach Cantatas (Orchestra only)
Thursday, July 13, 10:00am *St. John Passion* (Orchestra and Chorale)

Performers' Panels
Informal conversations with members of the Festival vocal and instrumental ensemble

Chat with singers and instrumentalists about their lives and careers. Learn the difference between the Baroque and modern violin. Hear a demo of unique wind instruments. This ever-popular series of three informal Q&A sessions with members of the Festival Ensemble gives you the chance to pose all the questions you've always wanted to ask. The wind and string sessions will include historic/modern instrument demonstrations.

July 20, 4:00pm **Panel of Festival Soloists and Chorale Members**
hosted by David Gordon (Principal Tenor Soloist, 1983-1997)

July 27, 10:30am **Festival String Players**
hosted by Cynthia Roberts and Allen Whear (Principal Second Violin/Principal Cello)

Aug 3, 10:30am **Festival Wind Players**
hosted by Jesse Read (Principal Bassoon, Managing Director)

Up Close and Personal
Hosted by David Gordon, these informal conversations and audience Q&A sessions with principal members of the Festival ensemble provide an in-depth look at their lives, careers, and roles in the Festival.

Tuesday, July 18, 11:00am
(Carpenter Hall, Sunset Center Lower Level)
Andrew Arthur, Michael Beattie, and Yuko Tanaka, and describe their busy schedules as Festival keyboardists.

Tuesday, July 25, 1:00pm
(Sunset Center Foyer—note time and location shift)
Doug Mueller (Production Manager), Michael Becker (Stage Manager), and Carey Beebe (Harpsichord and Organ Technician) talk about the extraordinary logistical challenges of producing 67 concerts in 22 days.

Tuesday, Aug 2, 1:00pm *(Sunset Center Foyer)*
Festival vocal soloists Sanford Sylvan and Kendra Colton talk about their professional lives and international careers

Music For All Ages—Free Family Concerts
(Sunset Center Theater, unless otherwise noted)
Approximately one hour. No intermission. Free admission. Open seating.

Saturday, July 8, 1:00pm **Family Concert**
(Sunset Center Gym. Enter from Mission Street)

5:00pm **Brass and Percussion Concert** Carmel Plaza

Saturday, July 22, 4:00pm **Festival Youth Chorus**
John Koza, Director
This newest ensemble in our Bach Festival family—talented high school students from Monterey, Santa Cruz and San Benito Counties—made a spectacular debut in 2005. This summer they return with a delightful array of three centuries of music.

Thursday, July 27, 7:00pm
A Gala Evening of Sparkling Brass and Woodwind Music
Oldemeyer Community Center, Seaside
(Sponsored by Graniterock)

Saturday, July 29, 4:00pm
Festival Young Artist Concert—Winners of our Third Annual Competition
Talented young instrumental soloists from the Central Coast area in an informal hour of Baroque classics, hosted by David Gordon.

Golden Chairs

Golden Chairs are gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment Fund. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival. We invite you to name a Golden Chair in honor of an instrument, an individual or position that will be recognized in perpetuity. Golden Chair Donors are invited to an exclusive luncheon with the Music Director each year during the Festival as a special thank you for their generosity. It is a privilege to add a New Section Chair this 69th Season through the generosity of the Romania Christensen Madsen Trust, Dr. Parley W. Madsen III, Trustee.

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Ira Deyhimy

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Rebecca Rosen

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In memory of Nancy J. Rembert
from her family

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In memory of Fidel Sevilla,
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Given to Jane Fellows Buffington
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For more information on our Golden Chairs program, please contact Lana Weeks at (831) 624-1521.

Friends of the Carmel Bach Festival

Annual Operating Support
Artistic Excellence. This has been the standard of the Carmel Bach Festival since it's beginning in 1935. The vision of our remarkable founders, Dene Denny and Hazel Watrous, still guides us today, as does their realization that the only way to assure the quality of the Festival is through strong and reliable private support. They dug deep into their own pockets and convinced their friends and Festival patrons to do the same. We ask you to join in this proud and honored tradition and thank the remarkable donors who are listed below.

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Jesse Read and Cyril Yansouni salute Emile Norman (center) on sixty years of attending the Carmel Bach Festival.

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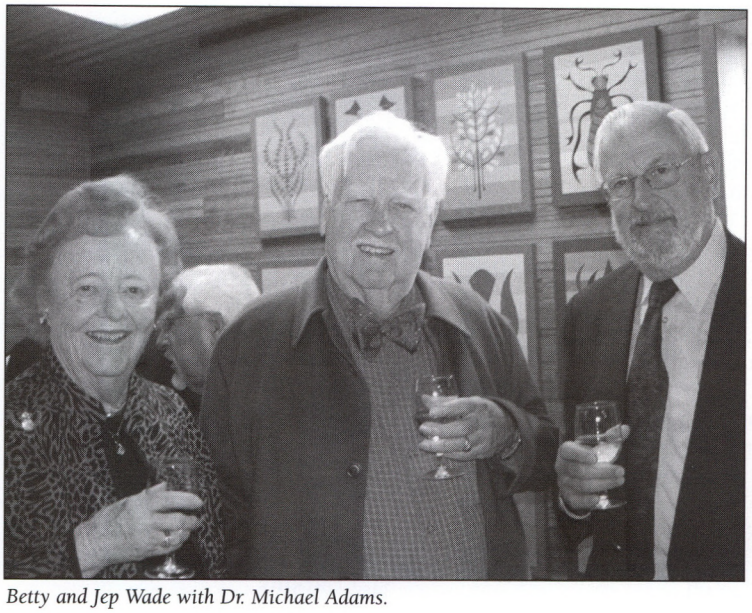
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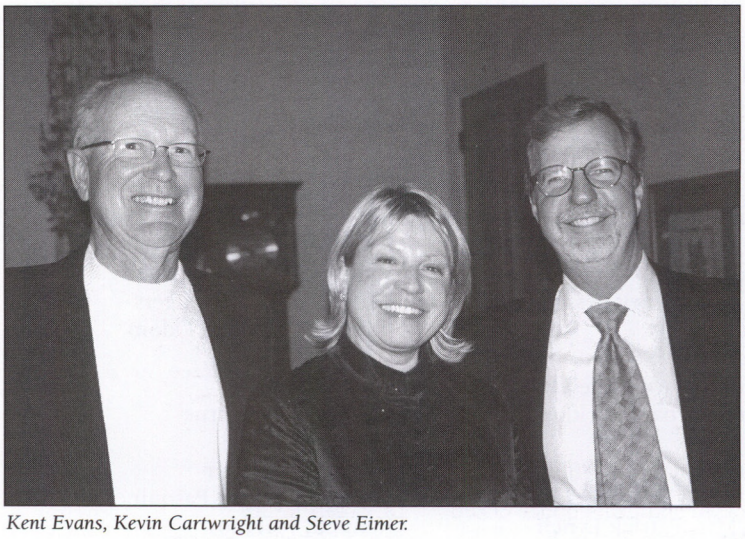
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In September 2005, the Carmel Bach Festival lost our long-time and beloved Festival Artistic Administrator, Nana Faridany. To honor her love of the musicians and her commitment to the Festival, a new set of musician chairs have been purchased. A plaque stating *Nana is here supporting you* commemorates her devotion to the entire Festival family.

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Annual Musician Sponsorships help ensure that the Festival will continue to maintain the artistry that our audience have come to expect since our founding in 1935. Over the years, patrons have formed close personal ties with the Festival's musicians, thereby enhancing their enjoyment of the Festival experience.

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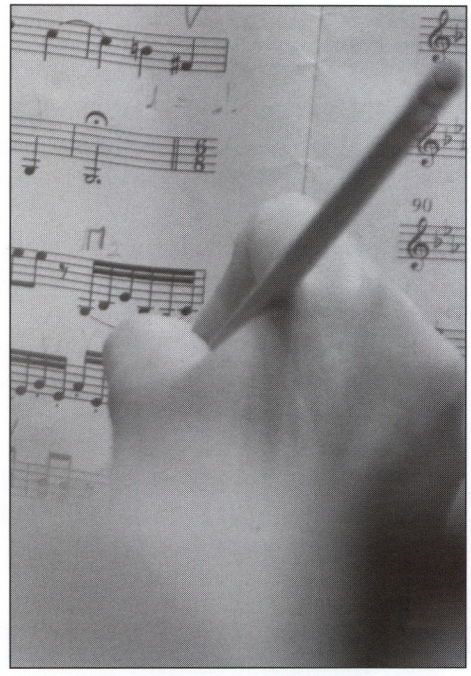
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The Guardian Angels, a group of Carmel Bach Festival friends and fans dedicated to the stability and well-being of the Festival, began a tradition of travels combined with music in May of 2005. In May of 2007, the Festival will once again travel to Italy—this time to Rome—the Eternal City to spend a week in a "royal" villa from the 16th Century only a half hour from Rome's city walls. Outings in the countryside or to the ruins of Rome, good food and wine, art, architecture, music, conversation...a week with Carmel Bach Festival Soloists.

Join Jesse Read, Elizabeth Wallfisch, Kendra Colton, Andrew Arthur and Wolfgang Basch as they perform at the Sant 'Agnese Church in Piazza Navona for the final concert of the week.

The Guardian Angels Fund was established to provide operating support for the Festival.

$10,000 tax deductible donation per person
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Travel expenses not included

Donation may be spilt over two calendar years. Please contact Lana Weeks at (831) 624-1521 for additional information.



Glossary of Terms

Affekt *(Affection)* Term used in German Baroque music for the expressive character of a piece—joyful, fearful, sorrowful, and so forth. The eighteenth-century Doctrine of the Affections (*Affektenlehre* in German) maintained that music has the power to move the affections (emotions) of the listener through the use of specific musical devices, for instance, choice of key or instrumental color—as in Bach's choice of D major and high D trumpets for the exuberant "Gloria" of the *B Minor Mass*—or a downward marching bass line, employed with tragic effect in the "Crucifixus."

Baroque Designation for a period in the cultural history of the West lasting from roughly 1600 to 1750. (Bach's death in 1750 offers a convenient date for the close of the era.) The term comes from the Portuguese word, *barroco,* referring to an irregularly shaped pearl prized in the making of fine jewelry. Critics of the later eighteenth century used the term to mean "strange," "bizarre," "unnatural" and "unrefined" when discussing the arts of the previous generation. Music of the Baroque era typically emphasized bold contrasts, ongoing rhythmic momentum and strong bass lines to support the harmony.

Basso continuo A continuous bass line found in ensemble music of the Baroque period. The word "continuo" used alone may also refer to the musicians who perform this part. At least two musicians were required in most cases—one to play the bass line on a melody instrument—cello, bass viol, double bass or bassoon—the other playing an instrument capable of producing chords—an organ, harpsichord, or theorbo (bass lute). This performer filled in the harmonies indicated by numbers written above or below the bass line.

BWV Abbreviation for *Bach-Werke-Verzeichnis,* the catalogue of Bach's works published by Wolfgang Schmieder in 1950 and updated several times since then. The numbers are used to specifically identity the many works of Bach, but do not indicate the chronology of the composition. *See "K."*

Cadenza An ornamental free-form passage near the conclusion of a vocal aria or instrumental movement, either written by the composer or improvised by the performer.

Cantabile In a singing manner, from Latin *cantare*—to sing.

Cantata A piece of vocal chamber music consisting of several recitatives and arias, and sometimes an opening and closing chorus or chorale. Bach composed more than 300 cantatas, of which around 200 survive today. Most were sacred cantatas created for use in the Lutheran service. The typical Bach cantata contained texts related to the Gospel read on a specific day in the church year and performed just before that day's homily. He also wrote secular cantatas for occasions like weddings, birthdays, name days, academic ceremonies and accessions to office.



Cantus firmus A melody featured prominently within a larger musical texture, often sung by a section of a chorus in unison. In the Baroque era, composers often derived a cantus firmus melody from a "Chorale" melody *(see below).*

Chorale A Lutheran hymn for congregational singing, such as those created by Martin Luther and his followers at the outset of the Protestant Reformation. Chorale melodies adapted from earlier Medieval chants were given decisive rhythms so untrained singers could sing them more easily. The texts, in German instead of Latin for the instruction of the faithful, consisted of many stanzas, which Bach and his contemporaries knew by heart. A simple, four-part chorale brings a number of Bach's sacred cantatas to a satisfying close. The word "Chorale" may also refer to a vocal ensemble, such as the 28-voice Carmel Bach Festival Chorale.

Collegium Musicum Latin: "musical guild." The term originated in the German-speaking regions of Europe in the 16th Century, referring to societies, organizations, or "clubs" formed to perform music in non-church settings. J.S. Bach directed a *Collegium Musicum* of university students and townspeople in the 1720s and 1730s, performing in Leipzig coffee houses. A *Collegium Musicum* was founded by Moravians in Bethlehem, Pennsylvania in 1744. Benjamin Franklin describes it in his diary.

Concerto A multi-movement work based on the contrast between a soloist or group of soloists and a larger ensemble. The Concerto grosso of the later Baroque period features several soloists pitted against a larger group of musicians, as in Bach's Brandenburg Concerto No. 5, where solo violin, flute and harpsichord engage in spirited competition with a larger string ensemble. Solo concertos require a single virtuoso soloist, who at some points merges back into the ensemble.

Continuo See "Basso continuo"

Counterpoint / Contrapuntal A musical form in which multiple melodies interact and support each other in a complex way to form the substance of the work. (As opposed to a single melody supported by chords.) The art of writing counterpoint was considered a key skill in Baroque composers, and J.S. Bach was a renowned master of this art.

Fugue A composition (or part of a composition) in which a single, easily recognized theme, called the "fugue subject," is announced by one voice then echoed by others, entering one at a time. Once all voices are in play, they proceed without interruption into an episode of free counterpoint, punctuated from time to time by restatements of the original subject. Many fugues come to an exhilarating close with a series of overlapping entries called a "stretto." The term "fugue" comes from the Latin word fuga, meaning "flight."

K "K" numbers identify Mozart compositions in chronological order of their composition. Ludwig Ritter von Köchel's 1862 Mozart catalogue was the first attempt to identify all the works of a composer. *See also "BWV."*

Kapellmeister Literally "Master of the Chapel." In our modern terms, this common Baroque title (held by Bach and many others) encompasses "Bandmaster," "Conductor," and "Ensemble Leader." Often refers to the master of music in a royal court: leader of the orchestra and composer of music for court use.

Libretto The text or script of an opera, cantata, oratorio, or other work for voices and orchestra. Composers and librettists often collaborated in shaping the libretto. Also, a printed version of the script sold to members of the audience. The term libretto means a "small book," like the ones early opera audiences purchased at the opening of a new opera. Printed librettos typically contain a listing of the cast of characters and the text and/or translation. They may also provide a synopsis of the plot, description of scenes and stage directions.

Mass The most important service of the Roman Catholic Church, dating back to the early Middle Ages. Since the fourteenth century composers have created musical settings of the Latin texts said at nearly every Mass—the "Kyrie," a plea for God's mercy, the "Gloria," a jubilant song of praise, the "Credo," a statement of Christian belief, the "Sanctus," a hymn of adoration, and the "Agnus Dei," a three-fold petition ending with the words *Dona nobis pacem*—Grant us thy peace.

Minuet Originally refers to a dance in "triple time" (three beats per measure, as 3/8) and moderate tempo. This is one of the few early common Baroque dance forms to survive into the late-18th Century era of Mozart and Haydn, and a "minuet" movement is a standard component of the early classical symphonies of those and other composers of that time.

Obbligato A solo instrument featured prominently in an aria or other ensemble work, partnering equally with the solo voice.

Opus numbers Assigned to works published by a composer during his or her lifetime.

Oratorio A musical drama based on sacred subject matter and performed without scenery, costumes or action. Many oratorios of the Baroque period were retellings of biblical stories, presented as a series of recitatives, arias and choruses. The stylistic parallels between oratorios and the wildly popular operas of the period were the cause of much tongue wagging in certain quarters. When theatres and opera houses were closed during Lent, opera-starved audiences flocked to oratorio performances instead.

Overture An instrumental introduction to an opera or oratorio.

Partita A suite of movements representing dances popular during the Baroque era. The typical order of movements—Prelude, Allemande, Courante, Sarabande and Gigue, each with its own musical personality—resulted in vivid contrasts from one movement to the next. When Bach published six partitas for solo keyboard, he indicated on the title page that they were "composed for music lovers, to delight their spirits." His partitas for solo violin, likewise, are a delight for listeners and a tour de force for the performer.

Passacaglia A slow "dance" form, often in triple rhythm, featuring prominently a heavy, repetitive melody in the bass line.

Performance Parts Instrumentalists do not play from a "full score" (in modern terms, the conductor's score) containing the music for all instruments. Performance parts contain only the music for each individual performer.

Polychoral "Multiple Choruses." The use of two or more separate choruses within a larger work, each chorus singing its own separate part, and often "answering" or "echoing" each other.

Polyphonic Music that combines two or more independent melodic lines.

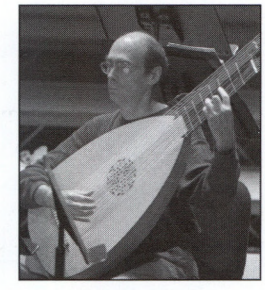
Recitative Music for solo voice that increases the intelligibility of the words by imitating the rhythmic patterns, inflections, and natural rise and fall of human speech. Lightly accompanied by a few instruments and continuo or by continuo alone, recitative served a narrative function in 17th Century opera—setting the scene, advancing the story line, and presenting sung dialogue the audience could easily follow. By the beginning of the eighteenth century recitative appeared in cantatas, Passions and oratorios, as well as in opera.

Ritornello A short introduction to an aria, often featured again at the end. Frequently heard before, between, and following the instrumental passages of a "Concerto."

Sonata Originally, a piece that is sounded (from Latin *sonare,* "to sound") by an instrument, as opposed to a piece that is sung (from *cantare,* "to sing"). In the Baroque period, the word was applied to compositions consisting of several short, contrasting movements performed by from one to six musicians. In the Classical period, it designated a multi-movement piece for a solo instrument, such as the piano, or a solo instrument accompanied by piano.

Suite French overture in the first half, followed by sequence of dance movements with French titles.

Tempo markings Indications of the speed and character of a composition, an individual movement, or a portion thereof. Usually expressed in Italian, since music printing began in Venice, tempo indications may be specified by the composer or assigned by a later editor. Some of the most frequently encountered terms are *Largo*—slow and stately; *Lento*—slow; *Adagio*—slow and leisurely; *Andante*—at a moderately slow walking pace; *Moderato*—moderate; *Allegro*—fast; *Vivace*—brisk and lively; *Presto*—very fast; and *Prestissimo*—as fast as possible.



Theorbo A large bass lute used as a solo instrument, to accompany a singer, or as part of the continuo group in a larger ensemble. In addition to six courses (pairs) of gut strings, the theorbo has seven or eight courses of extremely long, low-sounding strings and produces a bright, clear sound, valuable for projecting low bass tones. Bach called for theorbo in some of his cantatas, in the St. John Passion, and in an early version of the St. Matthew Passion. The Foyer Recitals will feature the theorbo and other members of the lute family.

Toccata A virtuoso piece for solo keyboard performed with apparent abandon, giving the impression that it is being improvised on the spot. The term, derived from the Italian word *toccare,* meaning "to touch," suggests a performer approaching an unfamiliar instrument and sitting down to "touch" the keys in a free, improvisatory manner, simultaneously loosening up his fingers, exploring the capabilities of the instrument, and demonstrating his keyboard prowess to anyone listening. In many Bach toccatas for harpsichord and organ, brilliant virtuoso display gives way to a fugue, either as part of the toccata or as a separate movement following it.

Viola da gamba A member of the viol family of instruments popular during the sixteenth century and gradually supplanted by the violin family during the course of the seventeenth and eighteenth centuries. Like the cello, the viola da gamba is held between the player's knees, thus its name, meaning, "leg viol." Bach called for a viola da gamba where he wanted its distinctive tone color, as in the alto aria *"Es ist vollbracht"*) from the *St. John Passion.*

Compiled by Jean Widaman and David Gordon

Ackowledgments

The Carmel Bach Festival is deeply grateful to the following individuals and organizations for their kind generosity and support.

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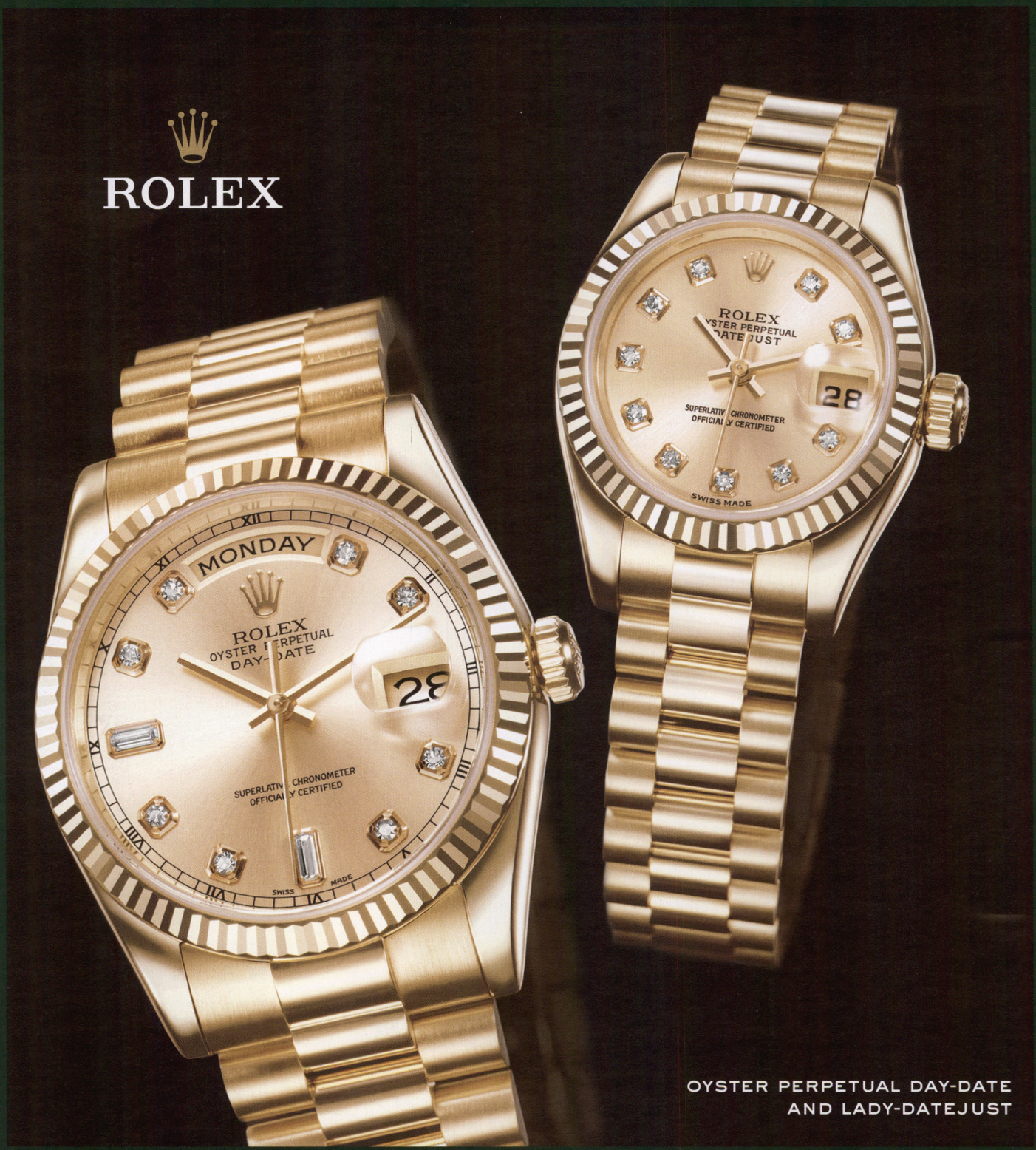
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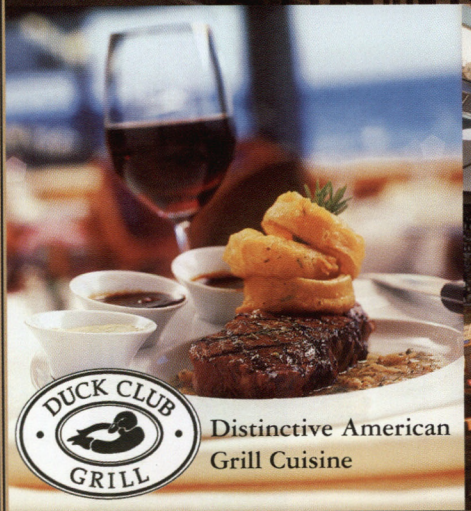
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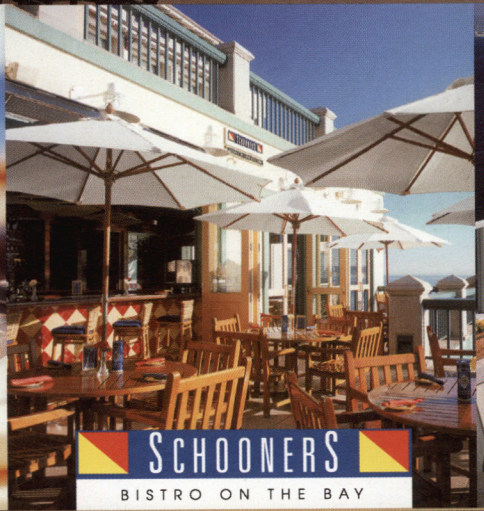
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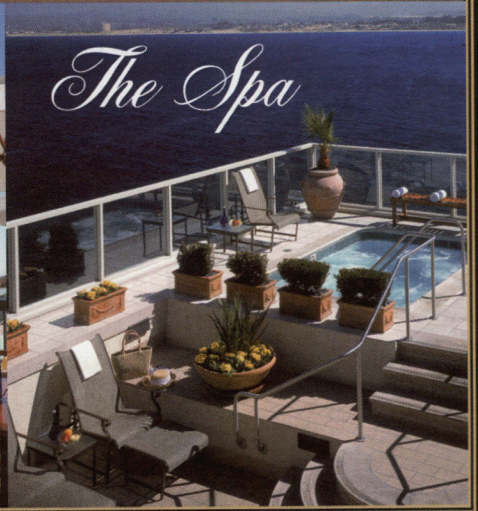
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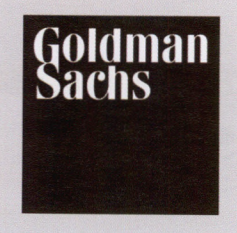
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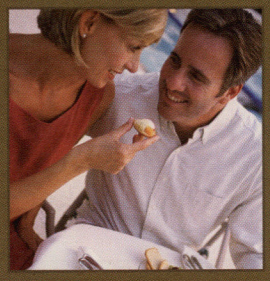
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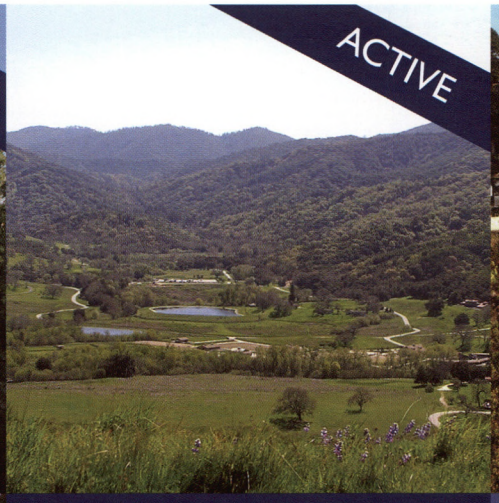


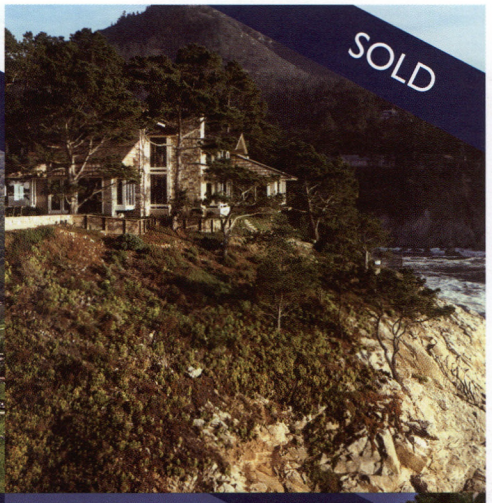
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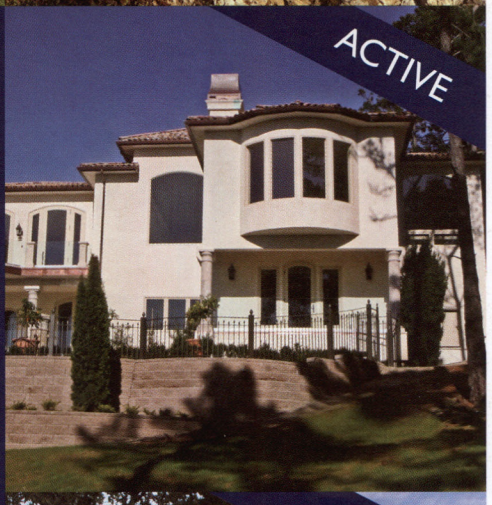
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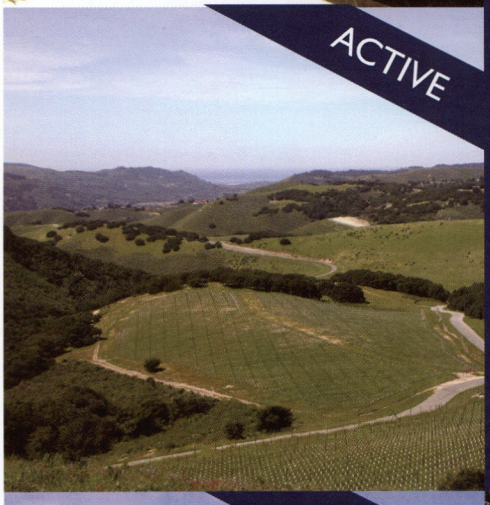
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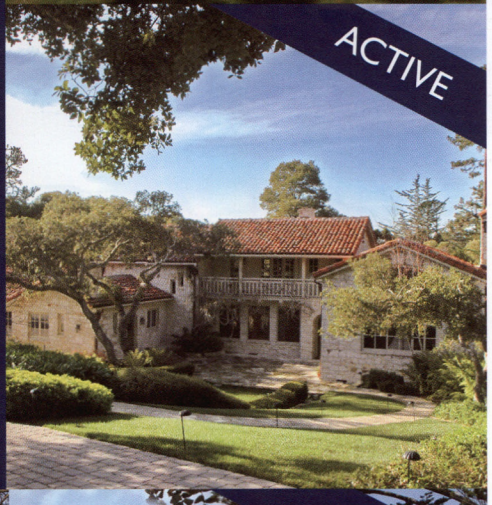
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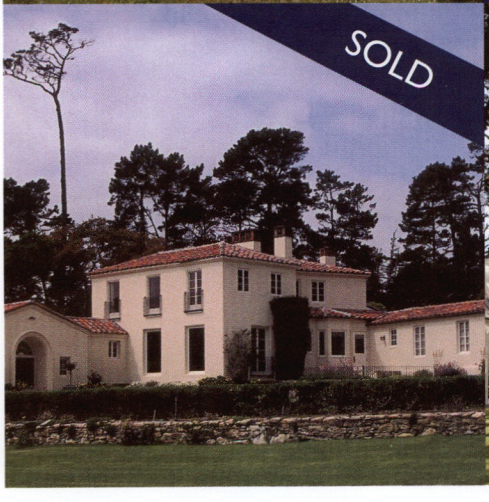
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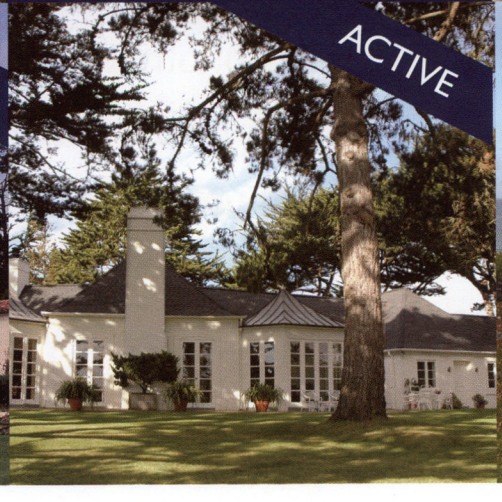
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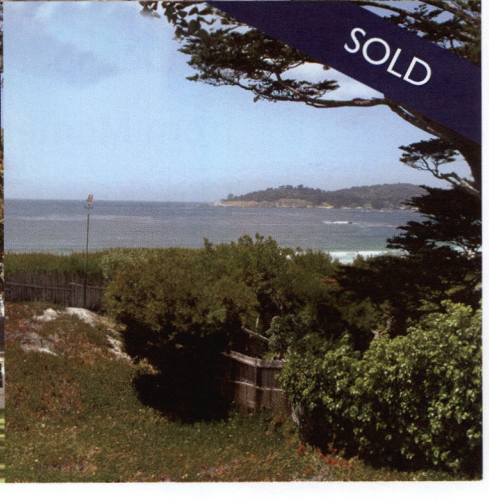














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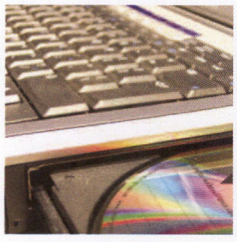
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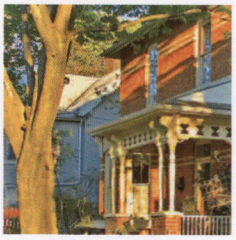
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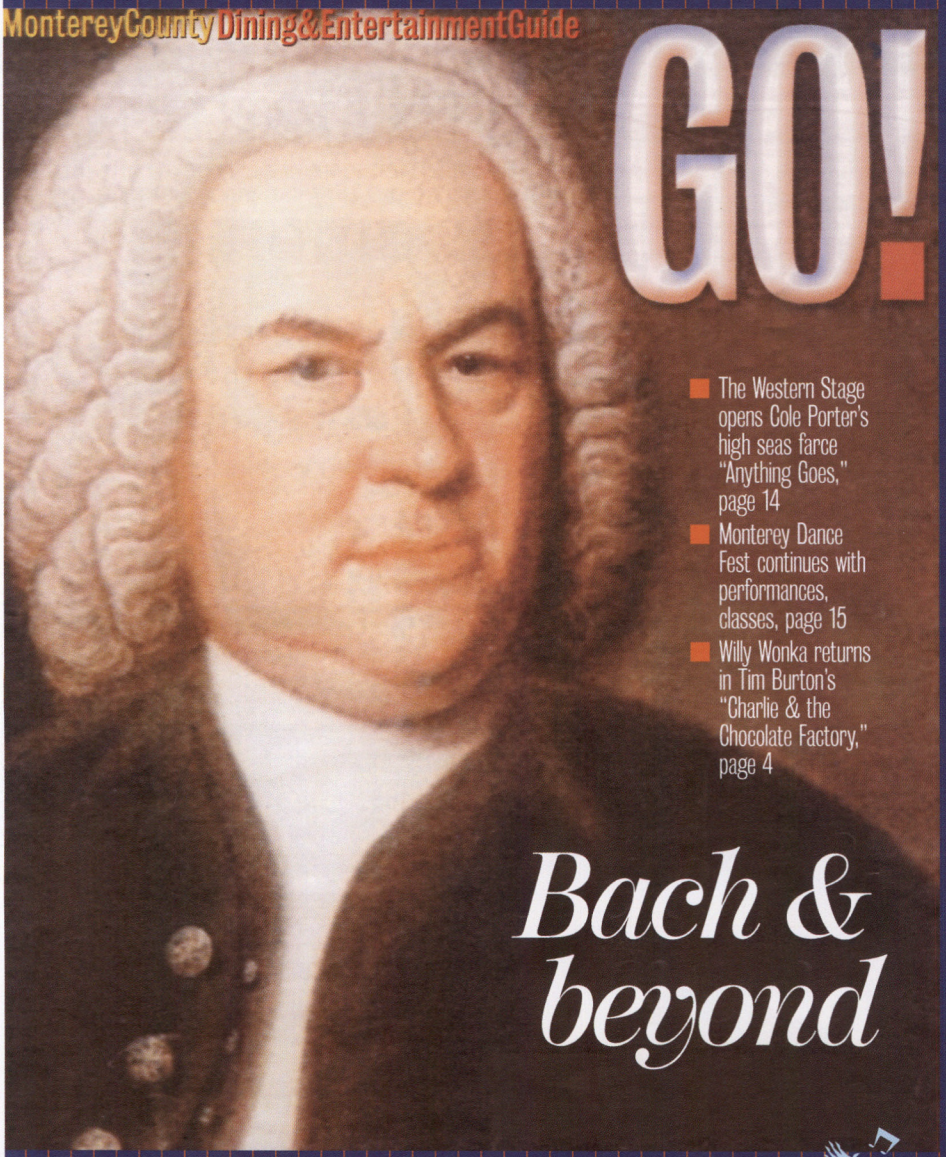
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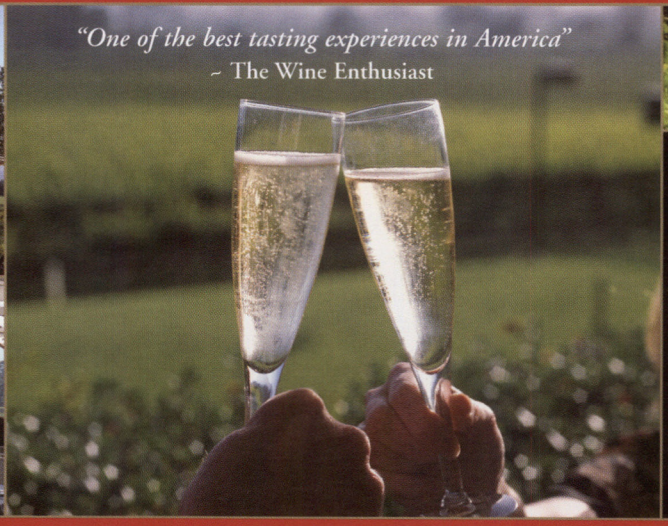
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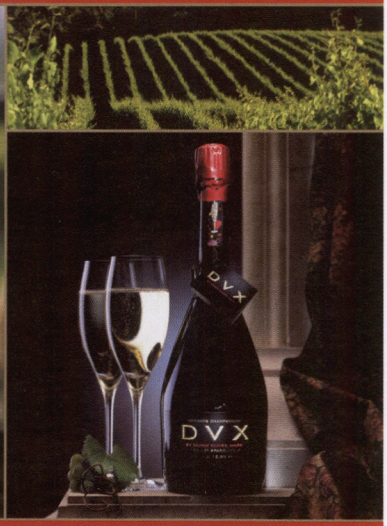
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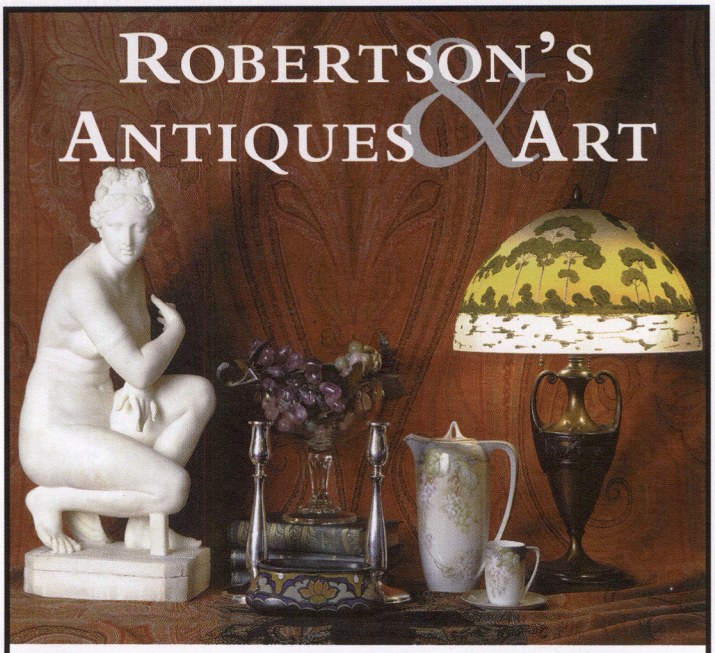
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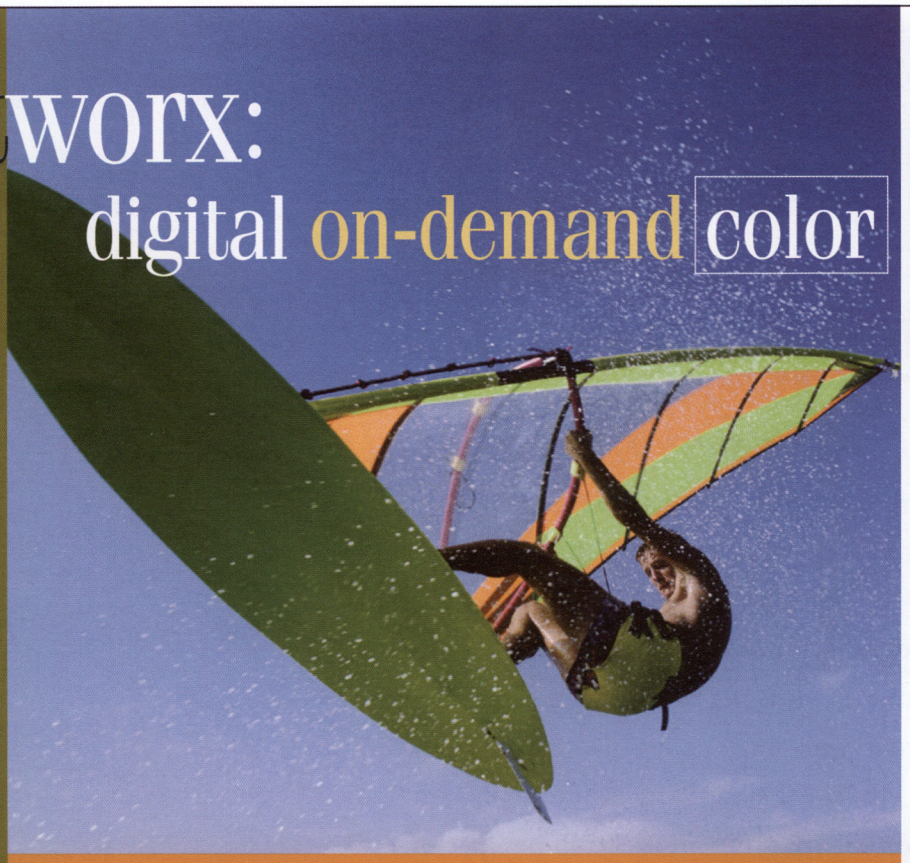
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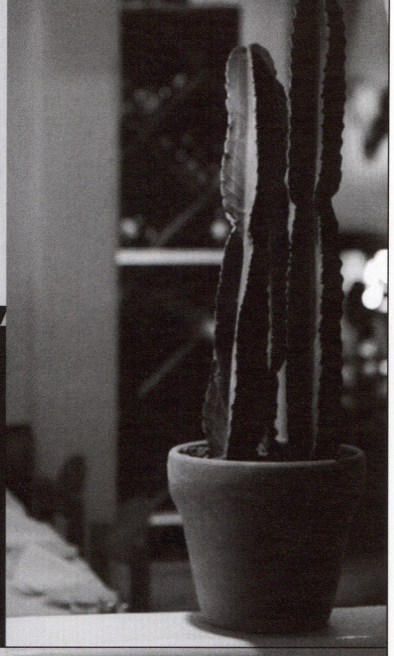
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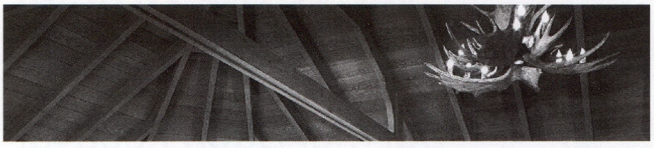
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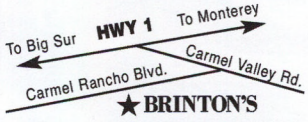
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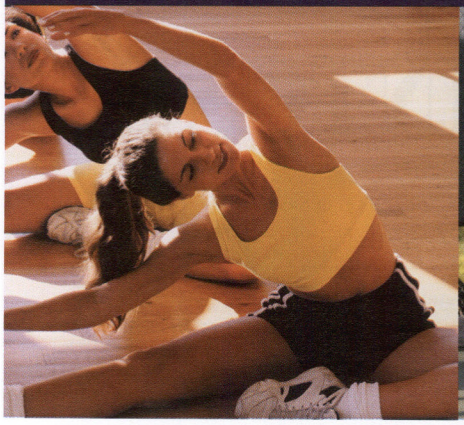
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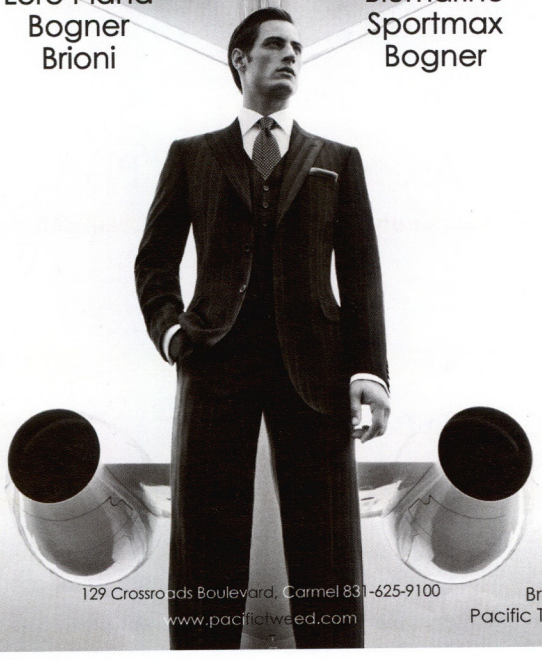
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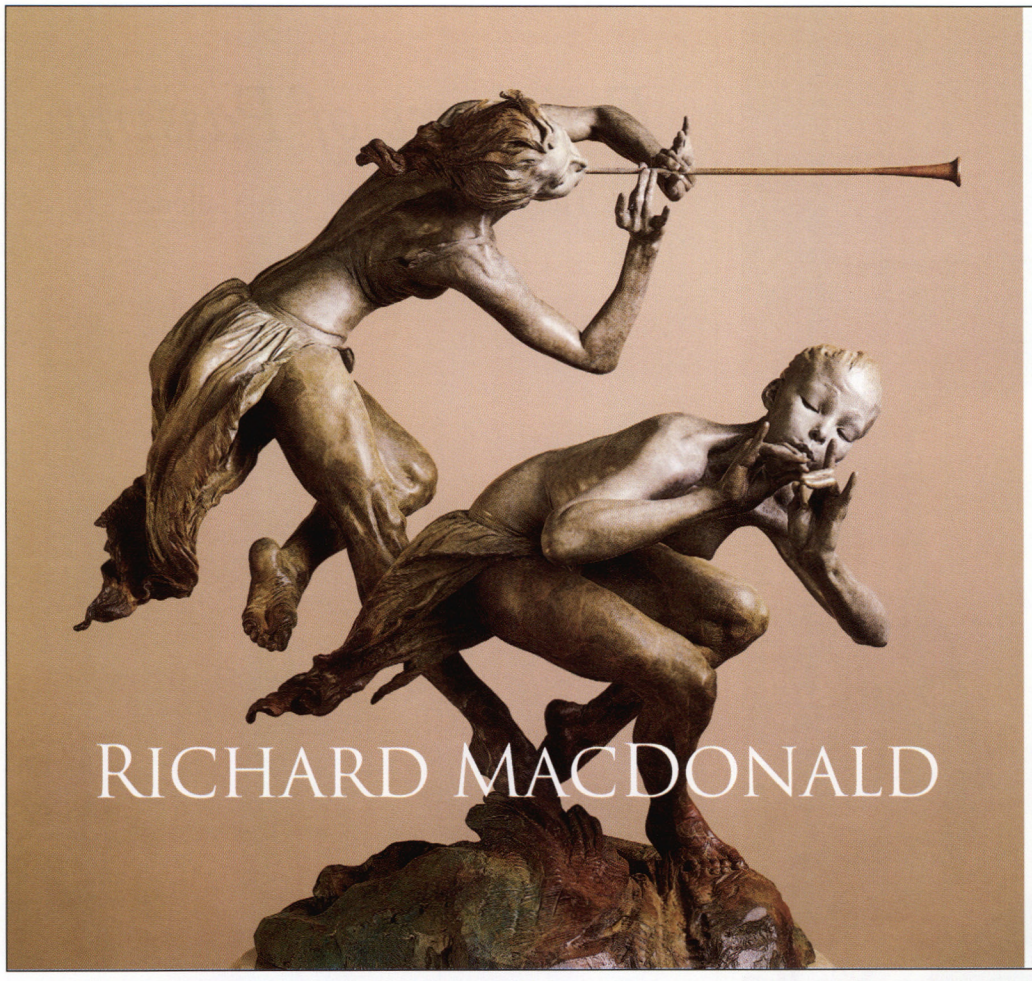
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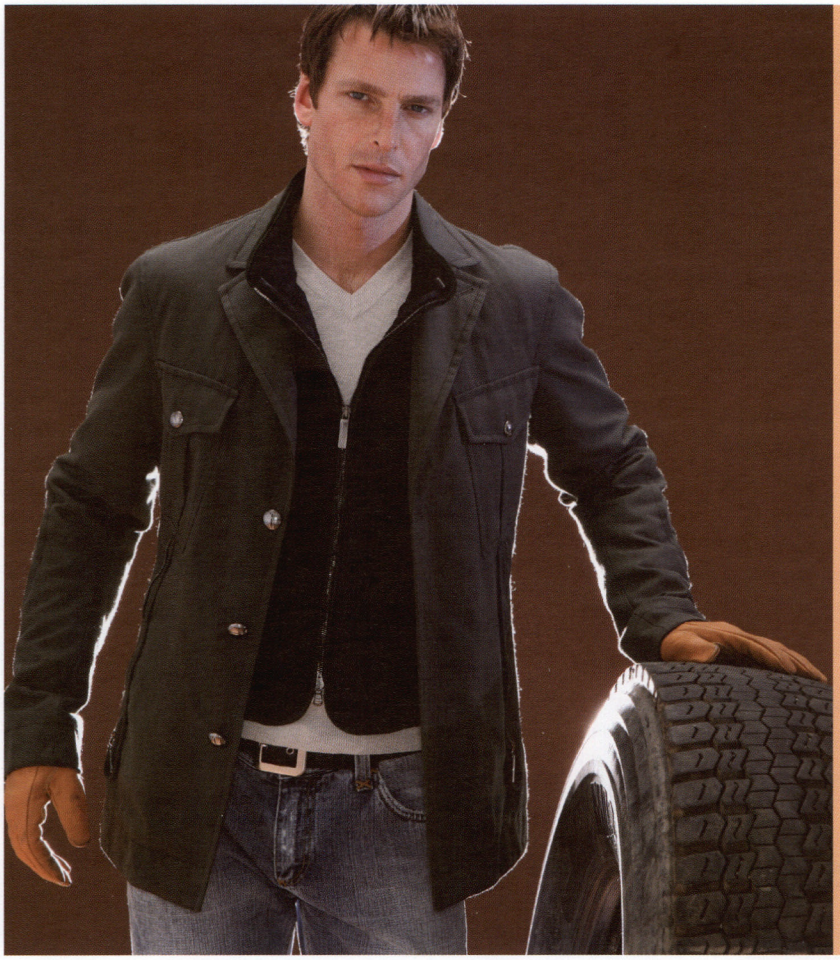
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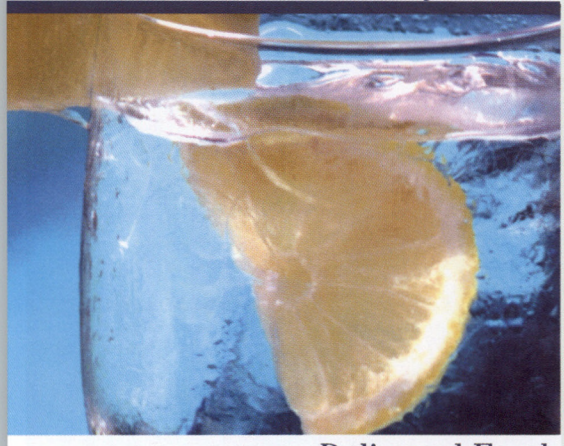
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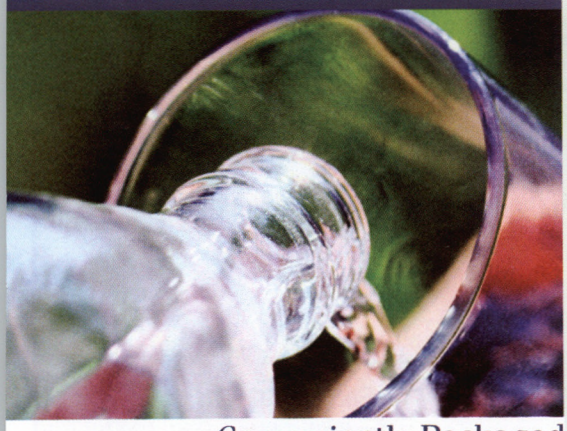
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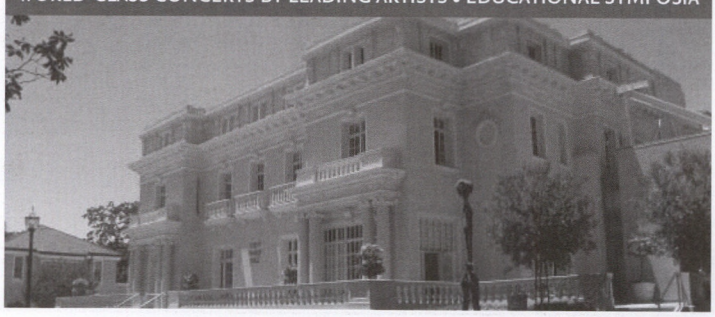
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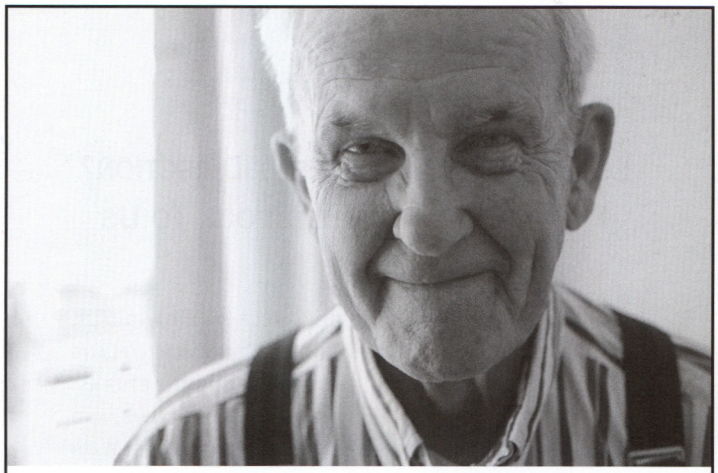
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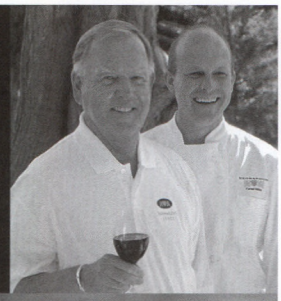
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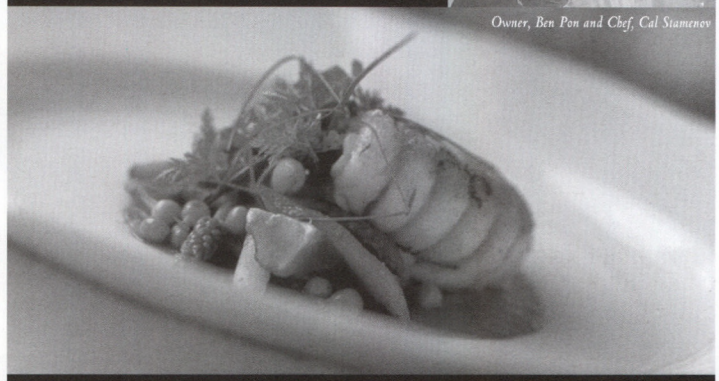
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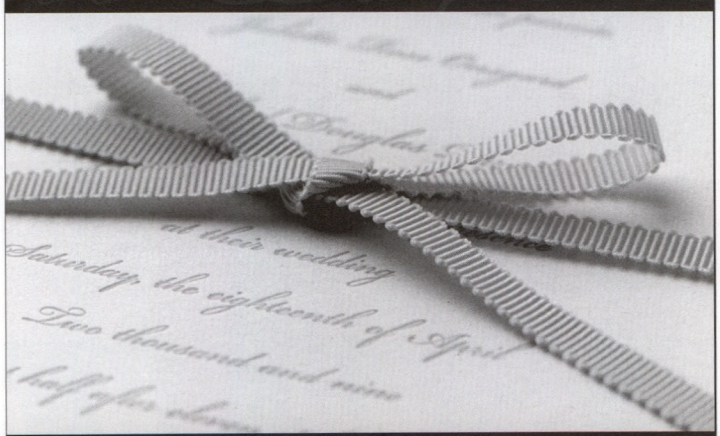


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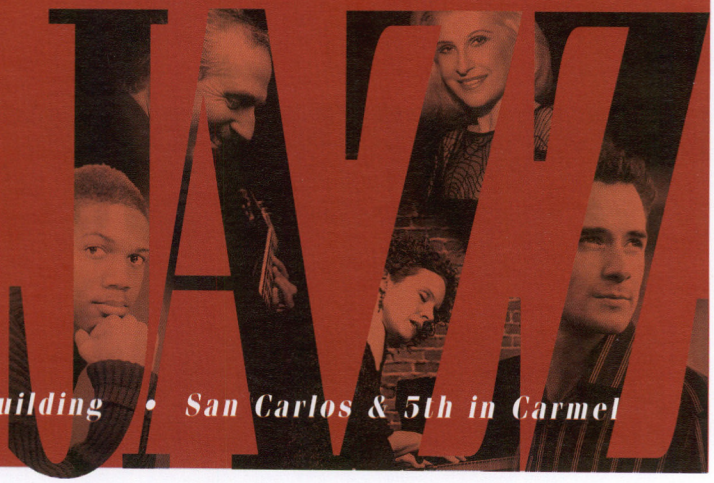
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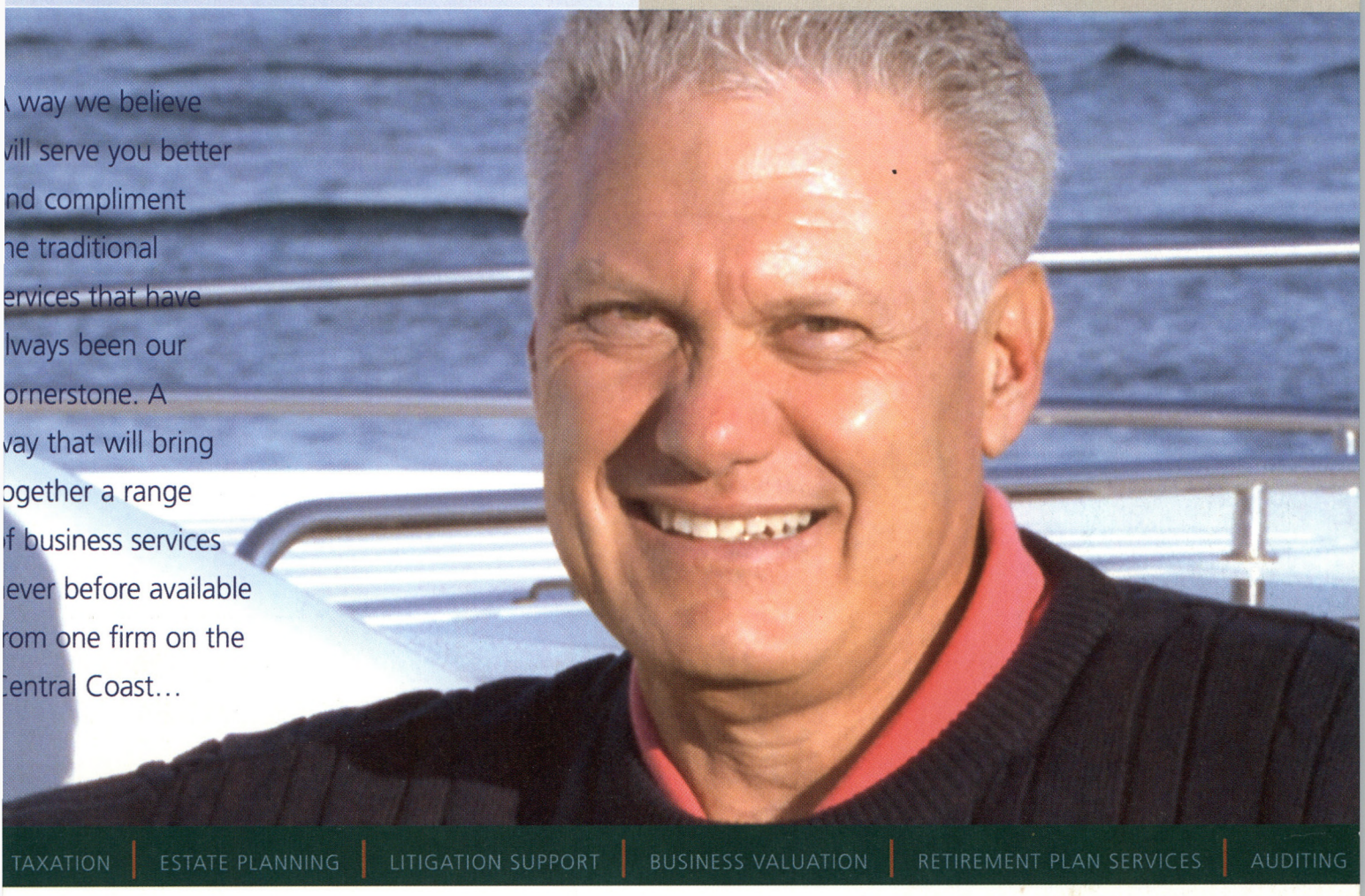
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